

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF  
ART IN THE HOUSEHOLD

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DESIGN FOR A PORTRAIT PLAQUE. GERMAN LADY OF THE SIXTEENTH CENTURY.

DRAWN BY CAMILLE PITON.

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## THE ART AMATEUR.

## THE ETCHING CLUB'S EXHIBITION.

THE New York Etching Club is an important factor in our Academy exhibitions. Springing into the art-world fully equipped—like another Pallas from the head of Jove—it asserts itself with a vengeance. Its absence from the Salmagundi black-and-white symposium left a depressing void, making the etching exhibition a failure, and its presence, in force, at the Academy now makes a rival water-color exhibition a possibility; for it is pretty certain that but for the unusually large amount of room occupied by the club, there would not have been more than half the number of rejections by the Water Color Society.

The belief of the Etching Club that it could fill to advantage the two large rooms reserved for its display has been fully justified by the result. An inconsiderable space is occupied by the works of foreign contributors and old masters. Excepting these, the cream of the exhibition is undoubtedly contributed by members of the club, the Philadelphia members carrying off the first honors. Mr. Stephen Parrish alone sends fourteen etchings, and these show a remarkable average in originality of conception, variety of subject, and technical excellence. "Low tide" presents a very elaborately worked sky, perhaps a little too dark for the picture, but interesting and effective. Another characteristic sky is found in his "Evening on the Shroon." The "St. John" is very pleasant. The "Upper Hudson," with its strong light, would be better if the hills in the background had not the same intensity in color all over, and in the "Carleton" it is obvious that the shadows of the children and the geese should be darker or those of the houses lighter. Other Philadelphians strongly represented are Messrs. Joseph Pennell, Peter Moran, and Mrs. M. Nimmo Moran. Mr. Pennell has chosen such local subjects as "Coal Wharf on the Schuylkill," "Momie Sauerkraut's Row" and "Chestnut Street Bridge." Mr. Moran sends twelve etchings. His New Mexican subjects are particularly interesting. The San Guadalupe church is effective, but in the foreground there is a muleteer unmistakably Japanese. The work of Mrs. Moran is charming, especially in her skies. She can use the point so effectively that we could wish she would abandon the roulette altogether. Her "Twilight," "Sandhills" and "Flower-boat" show strong work. "The Cliff Dwellers," in which she has only used the point, does more; it is a very clever plate, and the biting is excellent.

Mr. Thomas Moran's large reproduction of Turner's "Conway Castle," in one sense is the most important etching in the exhibition. From a careful study of the original oil painting and the inspection of some of the early states we can testify to the care and skill of the etcher, which is the more remarkable as it is only of very late years that he has given attention to this difficult art. The values in the painting are reproduced with the nicest discrimination.

Among the thirteen etchings by Mr. Henry Farrer, the accomplished president of the club, there is much excellent work, which, however, is somewhat discounted by lack of variety in style and subject. "The Tow," a reproduction of his water-color, shows the true strength of the needle, but it was hardly worth while to have used the thread to produce the smoke. In "Sunset off Shore," the boat with its sails stands out effectively against the light of a well treated sky. The wooden roof of the building in the foreground in "On the Shore, Gowanus," seems much too light, as do the roofs of the buildings of "Brigantine on the Ways."

Fifteen etchings are contributed by Mr. Platt, some of which are very good; others are only good. This gentleman seems to have a prejudice against the sky, for he never puts any in his work. Sometimes by the use of the rag, however, he contrives a sort of make-shift. His "Twilight" is certainly very effective.

"The Ford," by Mr. Charles Volkmar, is an attractive study of a stream, with huge stepping-stones, and a narrow road ascending a hill in the background, with trees of various kinds well distinguished. The light foliage of a young birch is given a charmingly transparent effect. The sky is very skilfully treated, and Mr. Volkmar has not forgotten his favorite ducks, which, in this case, are disporting on the other side of the stream. There is some strong work among the contributions of Samuel Colman, Jerome Ferris, S. G. McCutcheon, George H. and James D. Smillie.

Mr. A. F. Bellows' elaborate "Riverside Inn" is

one of his best efforts. We cannot praise his figure drawing. Indeed the exhibition generally is weak in this regard. What muddy boys are those of Mr. Hopkins and what a wonderful girl is that of Mr. Heinigke's! Mr. Ehninger's soldiers are merely pen and ink sketches and not of the best. Mr. F. S. Church's half dozen plates are certainly the most interesting of the figure subjects, although their merit is rather in their honest directness and clever conceits than in any special technical excellence, for which indeed his subjects afford little scope.

A great effort has been made by Mr. W. E. Marshall in his very large portrait of Longfellow with marginal illustrations of scenes from the works of the poet, but it is not an artistic triumph. Mr. Thomas Hicks' "At the Fireside" has no air, and all textures are given the same value. Miss Mary Franklin bids fair to do good work with the needle. A new hand, from whom one may reasonably expect ere long something worth having, is Mr. William McKay Laffan, whose four modest little plates indicate the genuine artist etcher both in their spirited execution and choice of subjects.

Mr. Thomas W. Wood sends a portrait which would seem good enough if it were not for the foreign works of the kind in the next room. Our American etchers cannot do better than study the examples there, both of the living and the dead. They will know which are the dead ones, for the catalogue committee has considerably put the word "deceased" after the names of Rembrandt, Vandyke, and others. Of the living we invite their admiration for the free and bold needle of Seymour Hayden, the fine point of Whistler, and the richness, the power, and the life of Rajon and Herkomer.

We must not forget to mention the admirable catalogue of the exhibition which, with its eight charming little etchings by Church, Dielman, Falconer, Farrer, M. Nimmo Moran, Peter Moran, Parrish, and Van Elton, reflects great credit on the club and especially on these particular members of it.

## REJECTED BUT NOT DEJECTED.

THE rejection of some thousand or more pictures by the American Water Color Society has led to the organization of the disaffected, and before the present article will be in print, there will be a rival exhibition open to the public at the American Art Gallery. This was the only course to follow under the circumstances. There has been much bitter discussion in the newspapers as to the action of the hanging committee, and the only way for the public to decide the merits of the question was for themselves to pass upon the rejected pictures. This they now have the opportunity of doing.

We have seen but a portion of the outcasts, and not under very favorable conditions. But we do not hesitate to say that, in our judgment, these alone would be enough to justify the complaints against the action of the hanging committee. By what process of reasoning such a charming work as Hamilton Hamilton's "Waiting for the Cue" was excluded from the exhibition, we really are at a loss to understand. Excepting perhaps Mr. Abbey's "Autumn," there is not in point of technique any *single* figure in the Academy to compare with it. It represents a young lady "at the wings" waiting to "go on." A variety of textures are introduced—from the heavy tapestry of the background to the silken tissue of part of the lady's costume—and these are rendered with exceptional skill. "Old-Fashioned Flowers," another large figure piece by the same artist—a young lady in a garden—is inferior to this, but still is better than a dozen accepted works of the same character. Mr. Hughson Hawley, who for the past two years contributed very acceptably to the Water Color Society's exhibitions, sent six large drawings this year, and all were rejected. In comparing them with the average works at the Academy, the injustice of this must be obvious. Mr. Hawley set himself the creditable task of rescuing from oblivion many picturesque bits of old New York fast disappearing before the remorseless scythe of "modern improvements." He has done this conscientiously and certainly not without power. It might be urged with truth that the subjects are treated somewhat too prosaically, and in the more artistic accessories, the skies to wit, there is, something wanting in point of technical skill. But it is not to be supposed that contributions to the society's exhibition or any other exhibition must be above criti-

cism. Certainly there are none in the collection at the Academy that could pass unchallenged.

W. Hamilton Gibson is always a popular exhibitor at the Water Color, and finding him excluded this year we sought out some of his work to find the cause, if possible. One of his drawings, "The Haunt of the Heron," is in a bronzed frame, which he must have known was against the rules; but "Faded Fields," another—a charming study from nature—had no such bar. Either might be hung without discredit in any popular water color exhibition in the world. Among the gems of the rejected we find two, of the old-fashioned English school, by Henry P. Revière, "Sleep, my Darling," a pretty rustic interior, showing a young mother leaning over a cradle, and a bright little view from the river of "St. Peters" and the Castle of St. Angelo. M. De Forest Bolmer has a clever bit, certainly direct from nature, of waste land, under a gray sky; W. C. Bauer, Geo. Gibson, Geo. Hitchcock, E. K. Rossiter, C. Graham, McIlhenny and Geo. McCord contribute landscapes of various degrees of merit; Emma E. Lampert has some well-painted flowers and Nelson Bickford a female head, somewhat hard in manipulation, but with good work in it. G. W. Brenneman has an interior—a study, with a figure—which, while by no means free from faults, shows decided talent; the color is rich and even luscious and is washed in with a free hand. Mr. Blum has some clever bits full of chic; Th. Robinson some capital figures, and F. M. Gregory and Mr. Seymour both landscapes and figure pieces.

So much we have seen for ourselves—enough to warrant us in congratulating these gentlemen on their pluck in getting up the exhibition. If the members of the Water Color Society whose pictures were refused had had the courage to join the other malcontents, the showing at the American Art Gallery would have been much stronger. The effect of the dispute we think is bound to be beneficial to all concerned. It will certainly teach the reception and hanging committees to be more careful in future how they exercise their powers. This appeal to the public we cannot doubt will, in effect at least, reverse the judgment of the society, and the society cannot afford to have this done more than once. There is some talk about the rival exhibitors effecting a permanent organization. We hope sincerely that this will not be done. Let the fight end here. Next year the society's committees will probably be constituted differently, and we trust then all will be harmonious once more.

WE have received from Mr. J. W. Bouton the last quarterly part of "L'Art," completing the seventh year of that valuable periodical. It contains twelve etchings. Gustave Creux's rendering of Millet's "Rentrée du Troupeau," although somewhat harsh in outline, cleverly reflects the spirit of the master. The movement of the figures is excellent, the deliberate pace of the tired shepherd as he trudges homeward at the head of his flock being admirably suggested. "Koubba de Sidi-Bonisrack," a view of a desolate ruin in the East—one of the strongest plates in the volume, if one of the least interesting—is by that clever artist, Mlle. Gabrielle Niel, who wields the etcher's needle as freely as if it were the more characteristically feminine implement of that name. The "Portrait de Monseigneur de Ségur," by E. Burney, from the painting of C. F. Gailhard, with its elaborate stippling is an engraving rather than an etching, and, except that ruling in this plate is employed even more freely than stippling is in the other, the same remark may apply perfectly to Mlle. Contour's very spirited rendering of Carolus Duran's "Curé Espagnol"—a study of a head, full of character. C. de Billy gives us G. Ferrier's pretty picture "Printemps," showing a party of merry girls trooping out of the woods, laden with flowers, which they are saucily exhibiting to an old man resting by the wayside. Young Lucien Gautier contributes two of his picturesque Parisian views, "Le Quai Jemmapes," and "La Place Maubert," in which more than ever his technical excellence is conspicuous. Without any sacrifice of freedom, his work shows the greatest delicacy in execution and the wisest discrimination in values. M. Gaucherel also has an admirable plate of old Paris—"La Rue des Prêtres Saint Germain L'Auxerrois," showing the office of the "Journal des Débats." These picturesque bits of the French capital must soon be of the past and it is well to have such valuable souvenirs

of them. The advantage of collecting an interesting series of plates such as these of Gaucherel and Gauzier, perhaps may have suggested itself to the reader. A remarkable old fireplace at Morlaix, drawn by Gueridon, furnishes the subject of a vigorous etching by Drouot; Popelin's ghastly "L'Argiphonte" is etched by Le Rat; Ramus has a rather careless rendering of Rubens' "Miracles de Saint-Benoit" and Louis Lucas a very careful one of Alonso Coello's portrait in the Prado of the infanta, Isabella, daughter of Philip II.

## My Doff Book.



It is the fashion now for any picaresque tradesman who fails to sell his goods in a legitimate manner to use the word "art" as a bait to catch the public. But hitherto nothing quite so impudent has been attempted as the announcement of a crockery dealer in the Cooper Union building, that he would sell at auction a picture of "Susannah and the Elders," by Tintoretto. The printed notice says that this painting "was part of the Orleans collection, from which it passed—1799—into the possession of M. Angerstein, from whose heir it was purchased by the French nation, A.D. 1824, and placed in the gallery of Prince de Joinville, son of Louis Philippe, King of France; cut from frame and carried off on the king's flight from Paris—1848." It is only necessary to say that among the twelve paintings by Tintoretto in the Orleans collection there was no such picture as "Susannah and the Elders."

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THERE is a good deal of vandalism in the White House, I fear. The Washington correspondent of The Cincinnati Times tells how a finely carved mahogany table, the work of Mr. Fry and his assistants, was ruthlessly shorn of some of its handsome legs which were supposed to be in the way, and finally discarded altogether, being set back against the wall to be used "with a handsome glass case on the top of it" as "a sort of china closet."

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MR. JARVES, writing to the New York Times from Florence, lately, gave an interesting account of the salon studio, in the Carnigiani Palace, of Mrs. Elizabeth Murray, the eminent English artist, who has long made Italy her home. This accomplished lady comes of a family of artists. Her father, Mr. Heaphy, president of the Society of British Artists and Painter Extraordinary to George IV., was a water-colorist of high reputation. He was paid £4000 for his chief picture, "The Duke of Wellington Giving his Orders Before a Battle," which was engraved by Colnaghi. Her eldest brother, the late Thomas Heaphy, was a distinguished portrait painter. Mrs. Murray's husband was long connected with the British diplomatic service in this country. He will not soon be forgotten by the Maine liquor prohibitionists, by the way, for in the press and on the platform he fought certain fallacious principles of their creed with remarkable ability and energy.

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THE performance of the Greek tragedy, "Edipus," at Booth's Theatre, turned out to be a curiosity and nothing more. It narrowly escaped being a burlesque. If it was supposed to give a correct idea of the representation of a play in the days of Sophocles, it was woefully misleading. To say nothing of one person speaking Greek and the rest English, what could have been more absurd than half the chorus clad in stage classical attire and the rest in the modern conventional evening dress? The leader of the chorus, from his place in the orchestra, conversed with the king, in Yankee dialect, after the fashion of the man in the London "Punch and Judy" show, upbraiding him as that gentleman does Mr. Punch for the murder of his wife. The Punch and Judy show, by the way, is at least as old as Sophocles, and probably is the only true and legitimate Greek play now produced. There is some anachronism in the costumes of this London version no doubt; but since the manager of Booth's Theatre undertook the costuming in "Edipus" as an improvement

ment on Mr. Frank D. Millet's really classical rendering at Harvard, the Punch and Judy dresses do not seem to be so very far out of the way.

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THE Washington Art Club's recent reception to W. W. Corcoran was a handsome and deserved tribute to one whose services to art in this country are abundantly entitled to recognition. The Corcoran Gallery is essentially a national institution, and the intelligent liberality of its public-spirited founder has gone far to compensate us for the ignorance and indifference of the government in matters pertaining to art.

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PRIZE competitions for designs for backs of playing cards are in order in New York. Such have already been held in London. The latest novelty in art competitions on this side of the Atlantic is the offer of \$275 in cash, in twelve prizes, for the best twelve pencil drawings made with Dixon's American Graphite Pencils. The competition is open to the pupils of the public and private schools of the United States for eleven of the prizes, and to the art students of the United States for one prize of \$50. This is a praiseworthy scheme, but why are the Canadians excluded?

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A WOULD-BE wag advertised in the name of Mr. G. H. Barrable, a London artist, for two hundred pretty girls, presumably to act as models, and they called in such numbers at the studio in Piccadilly that the tenant was requested by his landlord to leave.

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IT seems to be no unusual thing for an English connoisseur to start a fashion for collecting one class of bric-a-brac or another through the aid of the unwitting press, and promptly benefit pecuniarily by the "boom" he has himself created. Certain "old masters," and new ones too, have lately also received high posthumous honors through similar means. It is not pleasant to note that futile attempts are being made to introduce the same thing in this country through the medium of some of the New York journals.

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ENGLISH artists who paint pictures to attract the undiscriminating call them "cad-catchers," which makes a good companion for the term "pot boilers." There is no more expressive slang than that of the studio. The Tile Club men used to call anything "tilley" which was particularly good, and that has now got to be a common expression among artists.

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THACKERAY had a great love for painting. He would rather have won success as an artist than as a writer. But he never did anything better with the pencil than the published illustrations of his own writings. The following passage from "The Newcomes," however, giving a glimpse of an artist at work, shows how lovingly the great novelist could write on the subject so dear to him:

"The palette on his arm was a great shield, painted of many colors; he carried his maul-stick and a sheaf of brushes along with him, the weapons of his glorious but harmless war. With these he achieves conquests wherein none are wounded save the envious; with that he shelters himself against how much idleness, ambition, temptation. Occupied over that consoling work, idle thoughts cannot gain the mastery over him, selfish wishes or desires are kept at bay. Art is truth, and truth is religion, and its study and practice a daily work of pious duty. What are the world's struggles, brawls, successes, to that calm recluse pursuing his calling? See, twinkling in the darkness round his chamber, numberless beautiful trophies of the graceful victories he has won—sweet flowers of fancy reared by him, and shapes of beauty which he has moulded."

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WHILE New York and Brooklyn are hungering for free district public libraries it is gratifying to be reminded that there are men in these cities who have the means and the will to help an enterprise of this kind. Mr. George J. Seney seems to be such a man. His attention recently being called by Mr. Bouton to the fact that he had for sale at \$250 two remarkably fine copies of two quite rare books, viz.: Baron Taylor's great work on the "Architecture and Antiquities of France," in twenty-seven imperial folio volumes, and the famous "Cabinet du Roi," a collection of nearly two thousand engravings by the greatest engravers, in forty-seven folio volumes, he at once drew his cheque for the amount and presented the books to the Long

Island Historical Society. Both copies, by the way, were once owned by King Louis Philippe and presented to Standish Standish, an Englishman who had done much for art in France. The Metropolitan Museum of Art is sadly in need of an art library. It seems strange that our rich men of New York should be indifferent to the fact, when they could so easily do for it as much at least as Mr. Seney does for his city of Brooklyn. He does indeed a great deal more than this. A hundred thousand dollars, I am told, is rather below than above the amount of his benefactions to the public libraries there and kindred institutions.

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THE death of Charles Blanc, the French art critic, leaves a void which it will be hard indeed for France to supply. He was a Ruskin without the eccentric Englishman's foibles. He was an engraver, an etcher, a painter, and a journalist. With his superior technical knowledge, acute critical faculty, and literary ability he possessed such qualifications for his great work, his "Grammaire des Arts du Dessin," as are rarely found in one man.

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AN English manufacturer thinks he has made an improvement by producing fireside bellows without "the usual unsightly hole in the centre," as he insultingly calls the good old-fashioned mouth. "This is to be dispensed with," the air being admitted in the sides through ornamental gratings. Coal boxes too, are now something to be ashamed of. They are known as "coal vases" among the cockney dealers. The Ironmonger, the organ of the trade, announces with triumph that the japanners of Wolverhampton and Birmingham are producing stamped and japanned "iron vases, which are so excellent an imitation that they have to be tapped by even the most experienced before it can be pronounced that they are not wood." This is the sort of thing which passes now for art in England, after all that Eastlake and Morris and Dresser have done to expose such shams and make them odious.

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"OUR CONTINENT," Judge Tourgee's new Philadelphia illustrated weekly journal, is strong in names but needs an editor. The page is the size of that of Harper's Weekly, without the excuse of needing it so large for the purposes of illustration; it is scanty as to margin and mean-looking typographically by being cut into four narrow columns. The design of the cover is hideous, notwithstanding the editorial puff it receives as "drawn by Louis C. Tiffany from motives found in the Aztec picture writing." "It is composed," we are told, "in the true spirit of aboriginal American art," and one can well believe it. But it is exasperating that this wretched performance should be given with the authority of the "Associated Artists of New York." Surely Mr. Tiffany's typographical aberrations can reflect no credit on the firm. The promise is made to explain the meaning of the design after "readers of antiquarian tastes have had the chance to solve the problem for themselves." The full absurdity of the announcement lies in the fact that there is nothing in the "design" worth explaining. There is, indeed, no design at all. A blotchy Aztec disk serves for the initial "O," and the rest of the title is an imitation of a child's attempt to copy Roman letters; and this is all there is of the cover.

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FOR the title on the inside there is a blotchy initial "O" with a rudely drawn ship in it, and more childish lettering. To print all this solid black has taken so much ink that it has ruined the appearance of two really fine woodcuts on the same page, as it is bound every time to ruin any fine woodcut that may be used in the same "form" with it. The home decoration department, most infelicitously named "From Lobby to Peak," is conducted by Mr. Tiffany and Mr. Donald G. Mitchell. The latter says in his opening article, "whatever appears on this page in the way of illustration is of things real and of things put to real service." If there is any possible service in heaven or on earth to which the eccentric objects represented here can be applied, I would like to know what it is. Perhaps it will be explained in a future number in the puzzle department, together with the meaning of the "aboriginal American art" production on the cover.

MONTEZUMA.

# Art Galleru

THE WATER-COLOR SOCIETY'S EXHIBITION.



THE fashionable resort for New York pleasure-seekers during the month of February was the galleries of the Water-Color Society. The managers, with that good sense and that zeal for the practical success of their institution which have made it known from the

first as a wide-awake, free-minded, and energetic body, took several measures that, if they needed justification, would only have to point to the success of the exhibition from every point of view, as their legitimate result. One of these measures was a more than ordinarily vigorous sifting of the drawings sent in, a sifting which gave us indeed the largest exhibition yet held, so far as the wall-space covered is concerned, but at the expense of over a thousand drawings rejected. Then, in spite of some opposition in the committee, a large liberality was determined on in the selection, so that, as

in convenient places. Add amusing curtains at every doorway of impossibly cheap and oddly pretty printed cottons from Japan, suspended from rods of untamed bamboo, dispose a few bronzes here and there, and set singing birds in cages to echoing the voices of women and young girls who, in the off-hours before lunch and matinée, throng the galleries, relieved but sparsely by the shrinking form of man—and the reader can picture in his own mind's eye a scene by no means disagreeable to come upon in the weather which Vennor and the Street Commissioners torment us with this winter.

The result of the managers' efforts was to produce an exhibition that gave some pleasure to nearly everybody. As a start-off, almost every visitor who came with an inkling of what was to be seen found out Abbey's "Sisters" in the north room, and with all the faults that might be found in it, this drawing continued to the end the prima donna of the exhibition. 'Twas a fault, to our thinking, in the first place, that the "Sisters" were not more comely in their homeliness: no way possible to interest ourselves in them, and we gazed with ever-increasing discomfort on their too bountiful chins; then, that not enough dependence was

ness of the whole thing, the absence of all posing. In the south room was another drawing by Mr. Abbey, "Autumn," a single figure of a lady in a hat and fichu standing in the "happy autumn fields, and thinking of the days that are no more." The figure filled a small upright panel and looked straight out, so that a rather monumental effect was produced. A spectator said of it, "It is full of the sentiment of its title, and just so might a statue of autumn be conceived." In coloring, this drawing was just the opposite of the "Sisters," being dark and rich.

To speak frankly, Mr. Abbey's drawings were the only figure subjects in the exhibition that could challenge much attention on the score of artistic qualities. We did not indeed go sheer down without a break from Abbey to Mr. Wood, but the breaks were not important. There was Mr. Maynard, who is never without some good reason to offer why we should stop and look at his work; but Mr. Maynard was unfair to himself this year. He had one very good drawing, "The Amateur," a pretty bric-à-brac sort of young boy in an arm-chair, looking over a portfolio of prints, and showing well against a background of studio properties.

But the other drawings were slight and seemed to have no particular reason for being. We could not like his "Summer," it lacked sumptuousness and grace beside.

Then there was Mr. Champney with his "On the Heights," which would have been better without its title, since, though the lady had a pleasing face, the artist had not been able to suggest anything more in reference to her than that she was reclining at ease, and while listening to pretty nothings



"GONE HATH THE SPRING WITH ALL ITS FLOWERS, AND GONE THE SUMMER'S POMP AND SHOW." BY HENRY FARRER.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

in the Academy building have the rooms looked so attractive. The main decoration of the wall was, of course, left to be done by the drawings themselves, and whatever could tempt the eye away from its legitimate object was carefully avoided; at only one point was there anything like definite wall-decoration attempted. The space above the door leading from the corridor into the north room was taken in hand by Mr. Samuel Colman and Mr. Chase, and by the aid of some squares of Oriental embroidered stuffs, one or two pieces of lacquer, a bowl of iridescent glass, and a row of old Majolica dishes, with a few other color ingredients, a very pleasing effect was produced; the eye was charmed and rested at the same time, and the drawings were not put out of tune. As usual, the staircase was set with green-house shrubs and flowering plants; on the tops of all the heaters were placed palms, daphnes, and other shrubs in handsome Chinese pots of painted porcelain; and in addition to the ordinary divans belonging to the building there were rich Venetian seats of carved wood, and plainer ones from China, set about

placed on simple methods of technique: the face of the lady standing up was gone over and over uneasily with body-color till the modelling was confused and lost, and in general a chalky whiteness pervaded the drawing and in vain tried to pass itself off for sunlight. But the merits of the drawing far outshone its defects. The directness of the composition, and the hardy way in which the artist divested himself of all adventitious aid, reducing the design to the simplest elements so as to work out his problem of lighting without a bush of bric-à-brac, so to speak, to hide behind—these things made the drawing interesting even to those who did not see just why it attracted them. In "tackling" such a subject Mr. Abbey may be said to have burned his ships. The row of pots with geranium-plants in flower, the pianoforte, the rug on the floor, the dresses of the two girls with the lights reflected in their shadows, the muslin curtains at the long window—all these things were well painted, and each one played its necessary part in the picture; but, of course, what gave the drawing its charm for most visitors was the natural-

from some youth unseen, was adjusting her back hair with that half unconscious play of the fingers which answers in woman's repertory of gesture to a man's fiddling with his moustache or pressing the ferule of the cane against his boot-toe. Now a woman on Auerbachian Heights does not think of her back hair. In the execution of this drawing, Mr. Champney showed rather more solidity than usual, and it was from the first a favorite.

Mr. J. Carroll Beckwith made a rather stunning appeal with his alarming "Carmen," but his little "Sketch" hung near it showed that the artist was not really as bad as he seemed. We should like to know, by the way, whether there was any connection between three drawings that looked as if they all came out of one studio—Mr. Beckwith's "Sketch," Miss L. F. Emmett's "Portrait Study," and Mr. J. C. Bowman's "Extracting a Pebble from a Sheep's Hoof." All three looked as if the method employed had been to make a drawing in very strong color and then subject it to the bath, or leave it out in the rain, for a few hours. It

gave the work a cleverish look, but nothing was gained by it on the side of nature. Now, we take it, the only use of a trick of this sort is to get something worth much more than the name of cleverness. For one, let Mr. Bowman ask himself whether his title be not affectation, pure and simple. 'Twas impossible to tell what his children were at, and when the catalogue told us we just didn't believe it.

Mr. Satterlee has his foot in the crack of Mr. Abbey's door, and if he have pluck enough will soon force it open and stand inside. But he is fonder of things than Mr. Abbey, and does not feel his solitude sufficiently cheered with the bare furniture and surroundings that satisfy that artist. Mr. Satterlee long ago fell in love with his grandmother, and could not get enough of her chairs and tables, spinnets, tall clocks, slinky gowns, and effects in general. We complain that he leans too much upon these properties as if they were sufficient in themselves, and that he shirks the necessary pains to subordinate them to the needs of painting. However, there was always enough in him for encouragement on our part, and this year he has earned golden opinions from all sorts of people by his pretty drawing, "Spoils of a Garden." Barring a not very refined way of using his materials, this was a graceful, natural, and well-composed design, and it was a pity that nothing else the artist sent was at all up to the mark of this one.

Mr. C. G. Bush made the most of his "Group of Irishmen Waiting for the Tide," and showed considerable skill in getting a composition out of such unpromising materials. Like Professor Eakins, however, in his drawings of a similar character, there is too much stress laid on the bodies and too little on the heads and faces of his men. Mr. Eakins has done enough in the way of facial expression to assure us that when he wants it he knows where to get it, but Mr. Bush has yet his laurels to earn, though there is enough in this little drawing to prove that he can hope to wear them one day. Every one of these rough men is pretty sure to have had a face of some character, and a Knaus, or a Passini, or a Meissonier, would have interpreted it for us, even had he had no more space to do it in than Mr. Bush had and no more color in his brush.

Mr. F. S. Church has achieved the honor of a review in "L'Art," and 'tis not our fault if we cannot give him as unstinted praise as does our foreign contemporary. However, Mr. Church can hum to himself the proverb about prophets in their own country, and so take solace. All we complain of in this artist is that he rather wastes his talent than makes much of it, and that he has not the sense of proportion. Nothing that he has done seems to us worth more space than a vignette would give it, and if his drawings could be reduced to this small compass we are sure they would often gain by it. Mr. Church's "The Temptation"—the subject a girl who has set her heart as a lure in the grass, and fastens the ribbon that is to pull it away when some luckless man goes for it at the extreme right of the frame, while a boneless cupid watches it at the extreme left—this drawing is one of the largest in the exhibition; and as it is not at all decorative in its lines or in its coloring, but is, on the contrary, very weak in each of these directions, it cannot long please. The same may be said of "The Witch's Daughter"—we see little artistic merit in either, but certainly there is not more in them than will suffice to fill a small book illustration. Mr. Church's work seems to us just a stage above Mr. Beard's; it belongs to very much the same category, though of course it is never vulgar or without a certain refinement in its humor. We say "never," though we cannot think "The Temptation" without coarseness. Still, that is not the character of Mr. Church's work, and "trivial" is the worst that can as a rule be said of

it. He has talent undoubtedly; we wish he knew a use to put it to.

Mr. Freer's work did not come up to the expectation his drawings of other years awakened, even when superficially there seemed little in him beside a copyist of Mr. Currier. The "Ideal Head" on the south gallery showed him at the best, but the impressionists are hard to teach that they are to be called to as strict account for every stroke of their pencils as the Meissoniers and Gérômes for theirs. The drawing by Fortuny in the north room sent by Mr. Chase might teach Mr. Freer that a master does not slap his color on paper or canvas, trusting to chance to bring it right. Where a master like Meissonier—for he is a master—multiplies stroke upon stroke, a master like Fortuny—for he, too, is a master—has learned through fasting and prayer to give up and give up, until at length he can say all with two or three words. But neither master ever wastes anything. Mr. Freer, on the other hand, throws his money out at the window, whereas if he would use it economically he might certainly have something to show for it.

Here is Mr. Alfred Kappes. He has made a drawing which, as we glance at it without consulting the catalogue, seems to represent the marine experiences of an old lady whose husband, a seafaring man, has taken her with him for the first time on a cruise in his boat. The old lady is in a sad way with the lurching of the boat, and is clinging for support to the table, while her husband, good man, looks in Papin's Family Digest, or some such book, for something to soothe her qualms. "What a queer, uncomfortable subject!" we say, and look at the catalogue to find that this is "In Memoriam, September 14th, 1881." We ask the reader, candidly, could he have guessed it? Or, having read his catalogue, can he see where in the drawing itself there lies the least solution to its meaning? Artists are all the time making such blunders as this because they will not see that a picture which calls for a single word of written explanation is by so much removed from the strict domain of art. Mr. Kappes is, however, not himself this year. He has sent nothing worthy of the good reputation he was making. There is a clever bit in his "Helpmates," the tarry back of an old salt in a sou-wester, but this figure has no pictorial relation to the rest of the composition. Could it have been cut out, leaving him standing relieved against the blue-green door (and leaving out the staring red lobster buoy), it would have made a noticeable study.

Mr. Wm. H. Lippincott has gone into the fashion-plate business. We hope he left written on his studio door, "Will be back soon."

Mr. Will H. Low comes back with a pale reminiscence of the first spirited study he brought with him from France, and which we are always hoping he will make us forget by something more spirited still. These girls in quaint attire, filing past us hand in hand, with Messrs. Satterlee and Symington, Lippincott and Low, are getting to be as tedious as real fashion-plates, and cannot plead in excuse the usefulness of their humble prototypes. Mr. Satterlee is the only one who has succeeded this year in coming anywhere near a pictorial treatment of this run-to-death scheme.

Mr. Symington has been able to throw some naturalness into one of his subjects, "Expected Soon," but his other numbers were not redeemed by color, drawing, sentiment, or any good quality whatever.

Mr. McCutcheon had a large drawing in which he showed his sense of realities by frankly going to Castle Garden for a subject, but, alas, when he got there he did not know what to do. However, he was in the right way, for nobody could say that, up to a certain point, his picture did not speak for itself. We knew where we were, and what the people about us were; it was only when we came to ask the two chief actors in the little drama what they were doing that we got absolutely no answer. Some time, we doubt not, Mr. McCutcheon will succeed in interpreting facial expression and gesture. He ought to try earnestly to get more pleasing color.

For one who passes so much of his time with the Greeks, and brings back so much that is delightful for the public entertainment and instruction, we find Mr. F. D. Millet a disappointing painter. His "Study in Costume" had nothing to recommend it, either in the large-headed, heavy-limbed woman herself or in her costume, which had oddly enough a very stagy and unreal look. As for his other drawing, a child with a Methuselah-head, frightened lest a wolf-skin floor-rug should eat up her rag-baby, 'twas utterly a thing of naught. Why should a man of talent, all alive with ideas, "give himself away" like this?

Messrs. Leon and Percy Moran are making a very pleasant impression on the world of both artist and layman by the delicate facility of their touch, but we hope to see them try a stronger flight before long. They



"DEM WAS GOOD OLE TIMES!" BY T. HOVENDEN.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

Mr. E. L. Henry does not with impunity try to paint the figure or to wrestle with facial expression. His two country politicians were more pretending than his queer pin-point pictures of old times, but they were not so genuine and therefore not so really interesting.

Probably no one would have known the two drawings in the staircase for Mr. Winslow Homer's without the aid of the catalogue. Let us hope that they reach the lowest point in a long artistic downhill, and that the strong artist of other days may reappear with welcome work recalling the vigor of old times.

Mr. Thomas Hovenden has exchanged his Bretons for our darkies, and we hardly know which we like least. His "Dem was Good Ole Times" is no doubt a faithful portrait, but a photograph would have given us as much, and something beside a catch-title in a catalogue is needed to make such a drawing as "The Revised Version" count for art.

It is worth studying how much the title a man chooses to give his work tells in our judgment of it.

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each had a bit of still-life in the exhibition, and these were to our thinking their cleverest work. Mr. Muhrman had only one figure subject in the exhibition, a study of a woman supposed to be holding a bowl of milk in her hand. Recurring to what we observed just now when speaking of Mr. Freer, we ask Mr. Muhrman what excuse he has for calling this thing a bowl? Velasquez, the Japanese Oksai, or any Jap dauber of penny fans for that matter, Fortuny—but how many there are who would never write artist after their name if they could not with a couple of turns of their wrist make such a bowl that the wayfaring man, though a fool, could not err therein! Whereas no one who was not a fool would ever take Mr. Muhrman's bowl for a bowl. All that the impressionist has a right to brag of is his power to do with two strokes what Meissonier cannot do with less than four at least, and it may be four dozen. 'Tis this power, where it exists, that makes impressionist work vital. Mr. Hugh Newell's "Memories" was a pretty figure

with an Eakinsish expression in a Boughtonish dress. We hope that Mr. Newell will feel complimented by having his name mated with Mr. Eakins's, for 'tis something to remind one by the skill with which mere thinking is portrayed without the aid of gesture or attitude, of our best master at that art.

Mr. Granville Perkins we prefer to pass by. We cannot think his drawings show any reason for their

tolerated. Why, Mr. Perry, this is not painting, this is confectionery; there is no manly work in it: your other drawings are better, but they have little pictorial quality. However, it is really strange to find a drawing by Mr. Perry without some naturalness in it. His "Story Book" is an exception. We can see by his "A Good Egg" that he can, if he will, render truth of gesture.

that Mr. Parsons represents; would that some Mr. Deschamps could be found to risk the importation of a few specimens. Mr. R. F. Bloodgood's "Wreck of a Trireme" is a mere futility; there is absolutely no sense as there is no poetry in such a performance. Mr. Jacob Smillie has painted a staircase so curiously and wonderfully made as to be much more interesting than the young woman who is supposed to be coming down

it. Such a staircase never was nor could be, and if there was, it should never have been mentioned. We should like to see Mr. Jacob Smillie attempt to make the working drawings for the construction of such a stairway.

Mr. C. Y. Turner had a good figure of a Dordrecht milkmaid, one of those faithful studies that tell us all the facts, but make no other appeal, nor perhaps attempt any. Mr. W. H. Shelton's "Grandfather on Guard," Mr. Percival de Luce's "In the Country," Mr. C. D. Weldon's "Morning Pastimes," Mr. Philip B. Hahs's "Teaching the Bird a New Tune," Mr. C. S. Reinhart's "Figaro," are all

drawings that will please young eyes and which call for no special comment.

Of the landscapes in the exhibition it would be easy to say much in praise. They were the strong feature of the display, though there was no one that called



"REFLECTIONS." BY PERCY MORAN.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

Mr. Julian Scott can hardly expect to keep alive an excellently begun reputation by such nothings as his "Alert." Mr. W. T. Smedley had a very good subject in his "That City Chap," but there was, as often in such cases, too much that was superfluous in the composition. The drawing was a large one, showing a wide expanse of orchard background and meadow foreground. In the background under the trees a very rustic-looking "cit" was making demonstrations of affection to a very shrewd young maiden. Their performances were observed with displeasure by a rather loosely put together farmer youth who is going to his work, hoe in hand, and in his laboring clothes. Now this subject is unnecessarily dissipated in the cloud of not particularly well painted vegetation that surrounds it. All might have been told and nothing lost in one-third the space.

Miss Mary L. Stone sends some pretty Frereish things, but with much independent observation and a style of her own. One of them, "The Children's Hour," would, we venture to think, have pleased Millet.

Mr. Edgar M. Ward had two good studies of Breton life, single figures of no pretension, really within his grasp. Mr. J. Alden Weir, who sent one of the best landscapes in the exhibition, albeit not much larger than one's hand, sent also in his "The Helmsman," a drawing that excited more curiosity than pleasure. And Mr. Wood, the President of the Society, sent several of those large figure subjects which he paints year after year with faithfulness and sincerity, and about which, as nothing would be gained by saying what we think, 'tis as well to say nothing. Enough that this is not realism, although it may get itself called so, and

certainly it is not imaginative in its dealings with the actual world. Not one of these persons looks, dresses, acts, as his supposed counterpart would do in life, and yet the artist has done his level best to make them real, and we suppose thinks he has succeeded.

There is lovely work in Mr. Alfred Parsons's "A Sunday Morning in Surrey;" we do not know half enough of the delightful English landscape-painting



"SPANISH GYPSY FEEDING PIGEONS."

BY GEROME FERRIS.

DRAWN BY F. S. CHURCH FROM THE PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

forth special enthusiasm. In the north room, Mr. Henry Farrer's large autumn landscape was perhaps the favorite with the general public, but Mr. F. Hopkinson Smith's "Old London Coffee House, Quebec," Mr. Jos. Lyman, Jr.'s "York Harbor," and Mr. J. C.



"NINON, A.D. 1812." BY WILL H. LOW.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

being, and it certainly does look like unfairness for the committee to accept seven such performances as this while a thousand others are sent away from the doors. Mr. Perkins does very little as a member of the Society to uphold it by such contributions.

Mr. E. Wood Perry once did work not without merit, but where is it now? His "Story Book," painted so often and so many ways, is this year too finikin to be

Nicoll's "Morning Fogs," were among the larger drawings that found many admirers. For ourselves, after studying these, we turned with pleasure to a number of small drawings that concentrated into a single

reminds us of some one else, cannot get credit for a supposed independent talent. Mr. Blum's drawings this year are simply and purely tinted Whistler etchings. In one or two cases the likeness is a little absurd. Yet there is no doubt whatever that Mr. Blum has talent—and yet no man can really say what sort of work he would do with it were he to fall back absolutely on himself. As for Mr. Lungren, there is something childish in the way in which he offers us three repetitions of his last year's "Street Scene with Real Water." Does he intend to make a specialty of this thing? His first performance was reasonably good, but not remarkable, and was only true in the general effect, a raffi memorandum showing some cleverness. His present drawings merely exaggerate the loud features of that first essay and give us nothing new. Nothing will come of such self-satisfied imitation of one's self but deterioration. A young artist ought to make a vow to himself that if he has once done a good deed he will never do another like it.

Mr. Twachtman's work is not very striking in subject this year, but it is as good in quality as ever; every bit of it deserved to be well looked at. We do not expect such drawing to be as popular as that of Mr. Bellows, Mr. Cropsey, Mr. Swain Gifford, or Mr. Samuel Colman, but we are sure many an amateur of the new day is strengthening his faith by the study of Mr. Twachtman's drawings.

Here is the power to seize the essentials of a scene, and here is independence not only of others, but of one's self. Mr. Charles Mente, who dates from Munich,

are mannered studio works, the usual stuff of the modern picture-dealer's stock. Mr. Harry Fenn has some carefully worked-up drawings of Spanish and Oriental subjects without charm of color, and lighted apparently



"WAITING FOR THE BOATS." BY EDWARD MORAN.

DRAWN BY F. S. CHURCH FROM THE PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

pane of glass as it were the light and air of wide outdoor spaces. Such were Mr. Thos. W. Shields's "View of Pappendrecht, Holland"; Mr. J. Alden Weir's "Port Jefferson," the landscape to which we most frequently returned; and Mr. H. Bolton Jones's "Autumn," though all this artist's work, this year, was excellent—he has gone far ahead of his early promise. Mr. Murphy, too, though he is in a transition state as to color, is evidently moving, and if a little troublesome just now with pinks and purples, is pretty sure to come out all right. Then, too, we looked, each visit, at Mr. Van Boskerck, who, like Mr. Murphy, is a rib taken out of Corot's side, but who now walks about on his own feet, which lead him into very pretty places; and at Mr. Chas. M. Dewey, who does not keep a steady course in his drawing, but is now almost good, and again dangerously near to bad, though his "Afternoon" in the north gallery and his "Morning" in the east gallery were assurances that he can do good work. Mr. Blum we are afraid is still joined to his idols, and does not see that a man who constantly and inevitably



"DORDRECHT MILKMAID." BY C. Y. TURNER.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

not by the sun, but by Jablochhoff. Mr. Thomas Moran will continue to paint us the Yellowstone region, and make drawings that are as disagreeable in color as

they are incredible. Because Nature does impossible and outlandish things occasionally, or did in her salad days, must we needs mortify the ancient dame by pulling her gaudy youthful "duds" out of her trunks and showing them to the public? Nature made these fantastic mountains to please her first-born monsters, the ichthyosaurus, the pterodactyl, and the rest who were, we take it, color-blind; she never thought of us, who are not color-blind at all. Mr. Geo. Hitchcock still clings to Scheveningen and to Mesdag, and Mr. Henry P. Smith to his moors and open seas, every year a little farther from his first success with Penzance, but this year he varies these with some studies of old towns in which he does not prosper; his love of detail bothers him, and his "Whitby" looks



"THE COUNTY CANVASS." BY E. L. HENRY.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

sends some good impressions of the Bavarian landscape, and Mr. T. De Thulstrup has a "Lakeside Study," which we prefer to his figure-subjects; these

like a new variety of sponge; the multitude of small open windows, every one like the other, has a most comical effect. Mr. Smith ought to try the experiment

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of making one window look like forty, which it ought if it were made the most of, instead of making forty look like one, as he has here.

Mr. Swain Gifford had several drawings here which were good in his old way, and Mr. Samuel Colman several that were good in a new way, more transparent than we are used to seeing this well-practised artist's work. And the works of the stand-bys of the Society, Messrs. Nicoll and Smillie, showed at least no relaxing of skill, if no new mode of study. On the whole, the exhibition showed a general upward tendency, to borrow a phrase from prosperity in more purely mercantile quarters.

CLARENCE COOK.

## HINTS TO YOUNG ARTISTS.

PRESIDENT HUNTINGTON'S TALK TO THE STUDENTS OF THE NATIONAL ACADEMY OF DESIGN.

THE President of the National Academy in New York gave recently some excellent advice to the students. The following abstract of his remarks may be read with profit by students throughout the country:

"Drawing is, of course, the foundation on which all depends. To it you should be mainly devoted in the beginning, and never cease to study it. Accustom yourselves to the use of the palette early. There is a certain knack which cannot be acquired later in life. Painting from casts is an excellent practice. For this, three colors only are necessary—white, raw umber, and black. A very little raw umber with the white will give the general hue of the cast; black and white will give the cool tint between the light and shadow, and the shadows can be finally warmed if they require it by a slight glaze of raw umber. The close imitation of bas-reliefs with this palette is very pleasant and profitable. Paint solidly, with a full brush, impasting the lights and gradually diminishing the body of color as you go into the shadow.

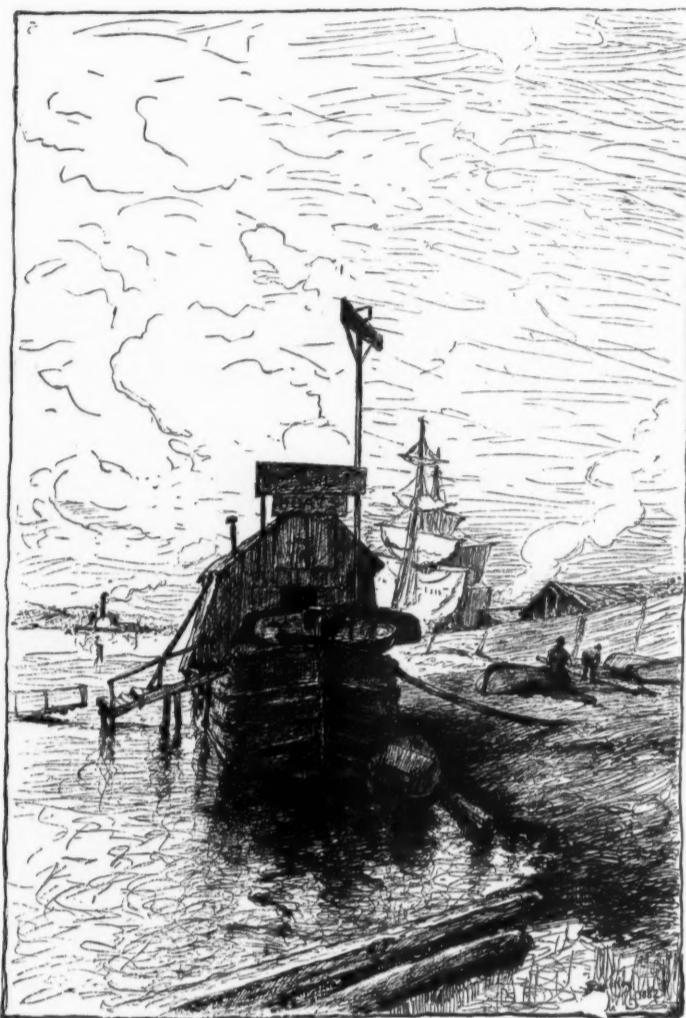
method you will gain facility with the palette while learning to draw.

"The next step is still-life painting, as of fruit,

take more of gray, the masses of light will be yellow ochre and vermilion with more or less of white, and the high lights of the same tints much lightened, and sometimes slightly dashed with a little cobalt. Before the solid tints are put in, the head or figure should be made out in light and shadow by a thin rubbing, say brown red and cobalt, or black, vermilion, and yellow ochre, or black with vermilion and burnt umber. If this rubbing or 'frotte' is made rather rich and dark but thin, and the lights preserved, warm colors may be solidly painted over it, and by crushing them over the warm dark half-tints a gray is produced without the use of blue. This is the process described as that of Couture and of many French and Belgian artists. Couture used Naples yellow and vermilion for the lights, cobalt and Naples yellow for the light shadows, cobalt and brown red for the deeper shades—afterward, as it became 'tacky,' brushing lightly a little vermilion (and sometimes madder lake, I think) into those olive shadows, giving them blood and vitality.

"The second method is the gradual approach. At first the general effect is made out with solid color, but faint and gray, as a man appears in a fog. The shadows should be kept broad and less dark than it is intended to make them at the last. The lights also may be lower; the whole should be modelled in half-tint and with a slight tinge only of the local color. At each sitting strengthen, enrich, and deepen, and at the last use the warmest and richest transparent colors in the shadows, and add vigor and life by resolute touches, bringing out the character with all the force and brilliancy you see in nature. This was the process of Gilbert Stuart, of Vandyck in the majority of his portraits, of Correggio, and occasionally of Titian. The excess or extravagance of this method is to model at first in black, blue, and white, without color, depending on scumbling and glazing

for the hues of nature. Sir Joshua Reynolds painted many of his pictures in this way, and as he used



"A RIVERSIDE ANTIQUE." BY A. QUARTLEY.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

utensils, drapery, and the like. Shells with their delicate colors and fruit with its richness and variety form admirable objects of study. The closest imitation should be your aim. Leave tricks, touch, process, spirited handling, and so on, to come by experience. In simple sincerity strive to make an absolute reproduction of the objects before you. For a palette all you need will be permanent blue, white, yellow ochre, raw sienna, vermilion, Indian red, lake, Antwerp blue, burnt sienna, burnt umber, and ivory black.

"For painting portraits or the human figure there are several methods, differing much, but all practised with success by eminent artists. The first is the method called 'a la prima,' that is, 'at once.' A palette similar to that for still-life painting may be used, with the addition of brown red, and asphaltum. The tints of the flesh with their proper strength, lightness, and darkness, should be put in their places at once; usually a few tints are mixed on the palette matching the complexion of the



"OFF DUTY." BY T. DE THULSTRUP.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

Every finished picture in oil should have this property of bas-relief. By a faithful practice with this simple

model. Brown red, cobalt, and white will give the general hue of the shadows, the half-shadows will par-



"TEACHING THE MOCKING-BIRD A NEW TUNE." BY P. B. HAHS.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

fugitive colors on the surface, such as carmine and gamboge, his glazings have faded and the cold begin-

ning is left. But even in this state they are full of beauty and refinement. An interesting example of this treatment may be seen in the Lenox Library in the portrait of Kitty Fisher by Reynolds.

"In the third method we have the tints fresh, bright, even crude, the local colors slightly exaggerated and laid in patches side by side without blending; when thoroughly dry they are sobered and united by neutral glazings. This process unites brilliancy, depth, solidity, translucency, and harmony, and is thought by Couture to be the usual method of Titian, so far as the freshness and crudeness of the under-painting and the toning by neutral glazings are concerned, but not as to the exaggerated tints. Titian, however, varied his processes. Two pictures by him were transferred to new canvases in Paris, and one of them was found to have been prepared with gray and the other with a dull red. His solid impasto was sometimes of pearly and creamy tints—at others of a rosy hue inclining to gray. His flesh was finally broad, simple, and generalized, in whatever way he began. Paul Veronese, on the contrary, touched the exact tint with marvellous certainty and spirit at once. He is the great example of painting 'a la prima.' Rubens's process belongs to the method of clear, brilliant, and distinct tints, laid side by side, with the added practice of painting on a very light ground and using varnish in his solid impasto, and the richest transparent colors for the shadows from the beginning to the end, so that his works gleam like stained glass and are all adrip with a luscious juiciness."

#### AN ENGLISH TEACHER'S ADVICE.

PROFESSOR W. B. RICHMOND gives the following excellent advice to art students: "I would advise any young man who proposes to succeed in his profession never on any plea whatever to be without a pencil and a book. Never omit making a note of any impressive scene in your notebook on any chance whatever; if you see a face which strikes you, draw it; if you see a piece of scenery which impresses you, make a note of it; omit nothing; keep your pencil in your hand, and you will become an artist. Draw from nature on every possible occasion; draw your friends under any influence; draw them when they are not looking, and draw them with some definite expression. Use your memory above all. Do not think that it is necessary always to have a thing stuck up in front of you, but try to get the impression of it in your mind, and you will find as time goes on that your memory will have acquired such precision that you will be able to compare that which you have been doing from memory, and without copy before you. I would also recommend that you should model. Buy a pound of beeswax, add oil, and put it into a hot caldron. If you wish to color it, add vermillion. Mix this up together and you have a material with which you may model almost anything. Wax is not at all fragile, and does not require any wetting like clay, but it may easily be softened at any time by the mere warmth of the hand, so that a person may do a little bit at a time, at his leisure."

#### PHOTOGRAPH PAINTING IN WATER-COLORS.

##### I.

AT the request of many new subscribers who are unable to avail themselves of the instructions on this subject published in early numbers of THE ART AMATEUR, we begin in this number another series of

clear; that the background be free from blemishes, or black and white spots; for it is indispensable that a beginner should have every facility afforded him in the choice of good impressions. A really good photograph ought to bear a close resemblance to a fine mezzotint engraving; but, for the purpose of coloring, it should not be quite so dark. Photographs of fair persons must of necessity be light, but it is of less consequence where the complexion is dark or ruddy.

The heavy dark tints which prevail in some photographs are badly adapted for fair complexions, as considerable difficulty is experienced in working the gray tints over them; indeed, the only way left for the artist is to lighten them up with a little body-color, than which nothing can be more objectionable, because all gray and pearly tints ought to be purely transparent, so that the flesh color may be seen under them. When the complexion is dark, the difficulty is considerably lessened; for upon the application of the warm colors, these heavy photographic tones decrease in depth, and assume a color which is not badly adapted for finishing the pearly tints upon. Women's and children's portraits should always be lighter in the shadows than the masculine head, for the purpose of giving that softness which is their characteristic; painters usually throw more light upon them than they do upon the male head, which is better suited to a depth of shadow. Heads of aged persons, of both sexes, should likewise be placed in a full or high light, as it tends to soften and subdue the prominent markings of age.

Always have a duplicate copy before you while at work to refer to, and assist in keeping the resemblance; but if possible get the original of the photograph to give you two or three sittings, so that you may copy the colors from life, for it must be evident to every one that a good portrait cannot be produced unless nature be taken for the model.

In photography, "color," as it respects resemblance, is not insisted upon half so much as it ought to be; the majority of exhibited specimens being painted entirely from description, are therefore portraits of persons whom the artist never saw; and, although to the uneducated eye they may seem very pretty, yet, in the estimation of judges, they are of little account, being only a shade or two above colored prints; whereas a photograph ought to approach as near as possible to a miniature, and lose its photographic appearance entirely. It is not merely giving it a flesh wash, and putting a little color on the cheeks, lips and hair, that constitute it a colored picture; for you will observe that by doing so you have all the shadows and middle tints *under* instead of all being *upon* the flesh.

It is therefore evident that you must first paint the flesh, thereby partially obscuring the photographic tones and shadows, and *upon* it lay the shadows, grays and pearly

tints, as they really do occur in nature—all, in point of color, widely differing from the photographic shades.

If you have never attempted anything from the life, procure a photograph from an oil or crayon portrait, and proceed to copy the various tints as they appear in

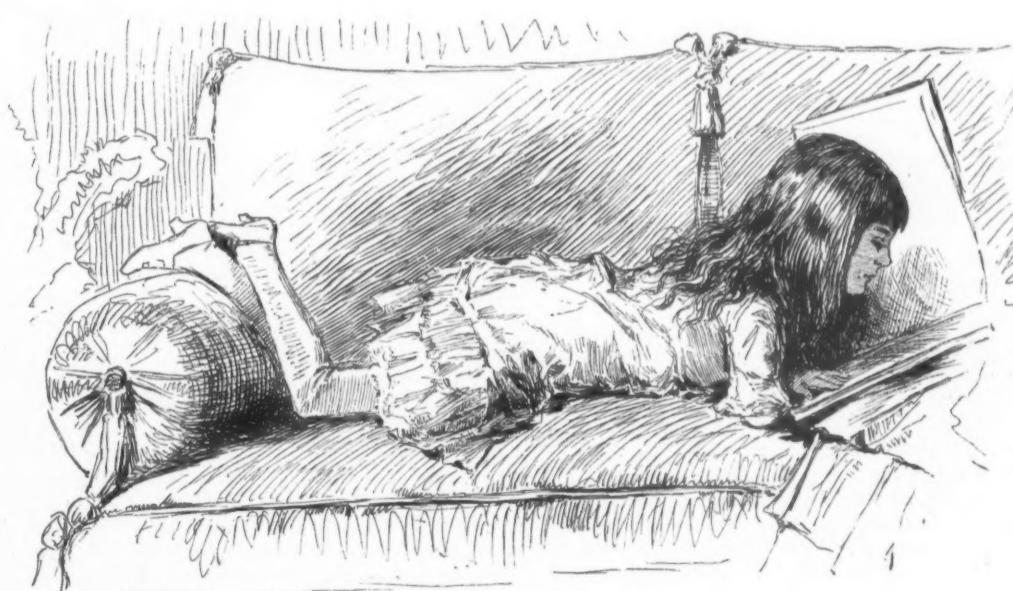


"PALAZZO WIDMANN, VENEZIA." BY A. F. BUNNER.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

hints on the coloring of photographic portraits, and their accessories, using as a basis A. N. Rintoul's excellent little book devoted to this subject.

Choose a light photograph for coloring in preference to a very dark one, as the former shows up the tints to



"MORNING PASTIME." BY C. D. WELDON.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

greater advantage; and let the general hue be gray, inclining to black in the shadows, as it is a much better ground for supporting the local color than the dark chocolate ones which so much abound. See that it be well defined; that the shadows and middle tints are

the picture. It will, perhaps, surprise you to observe how much of a good painting is made up of shadows, gray and pearly tints, which you will easily detect by moving a piece of white paper about to various parts of the face: you will then observe how much these tints prevail, and how far they go toward forming one harmonious whole.

Use sable pencils, which should be of middling size. Small ones for general use are to be avoided, as they impart to the work a harsh, liny appearance. They are required, however, in marking in the eyes and nostrils. When buying pencils, dip them into water, and bring them to a point on the nail of your thumb. The hairs must be all of a proportionate length, having a fine flue attached to the points, and when moderately full of water should, upon being bent, spring back to their original form. See that there be no straggling hairs about them, and that they do not split or divide. A few French camel-hair pencils will be found very useful in laying large washes upon the background where smoothness is required; but they are not elastic enough for general purposes. Be very particular in getting good pencils, for one cannot work well with bad or indifferent ones. When the sables have been in use for some time, the fine flue which has been mentioned wears off, and then they are unfit for the work.

Make up a very pale wash of rose madder and raw sienna, just sufficiently powerful to give the photograph a slight tone, and let it be as near the color of the original as possible. Take a little of it in your brush, and go lightly and regularly over the face and hands, not studying the outline at all; whenever you run out of bounds the color is easily removed with a clean brush. Repeat the wash or tint

frequently, occasionally leaving uncovered those parts of the face where the high lights fall. Having laid several of these washes, you will find you have obtained a tolerably solid foundation to finish the complexion upon. If your repeated washes are too pinky, or the reverse, you can modify the tint to bring it up to the required tone. The color is not to be strengthened, but used throughout thin, as at the first. Be careful to keep the tints smooth, as this will save you a great deal of trouble in finishing. Next, take a little pale rose madder in your brush, and lay in the carnations as near as you can to the form they present in nature, avoiding all hard outlines; gradually strengthen them up with the madder until they are about up to the original; make an orange tint of rose madder and raw sienna, and lay in the shadows of the face. The carnation—it should have been observed—must be laid on the bridge of the nose and on the chin. The forehead, likewise, has some pure pink on it; but this is an after concern. Keep all your shadows warm and tolerably strong; with the shadow-color mark in

the whole drawing of the photograph; or, make up a color of vermillion and white, for fair complexions; and for darker ones put in a little Roman ochre with it. The darker the complexion the more must the yellow abound. Shadow and make out, as above. The darkest faces may be made of light red and white, and shadowed stronger than the fair ones. In no case put so much white as to destroy the shades and middle tints of the whole; be careful always to keep them intact.

Put a little color now on each lip; the upper one, which is almost always in shadow, may be laid in with lake and vermillion, and the under one with carmine and vermillion, the latter predominating if the subject be juvenile. Give the background a wash, and proceed with the draperies. If the background be dark and spotty, lay on a thin body color over the whole surface, and finish upon it with transparent hatches, breaking it up, and working various tints over it. Heighten the carnations, and lay on the yellows, which are perceptible in almost all faces, but more particularly aged ones, about the temples, eyes, and mouth. Strengthen up

the complexion, to lay the colors in little square forms, working their pencil in various directions, and leaving the interstices to be filled up afterward by stippling. This method gives what is called a fatty appearance to the work, and renders it bold and masterly. Others, again, finish off with hatches, and the crossings of the pencil somewhat resemble the lines in a fine line-engraving of the face, being worked as much as possible in the direction of the muscles. But this should not be resorted to till near the end of the work; for if you begin too early you will never be able to gain depth, and the more you labor the more wiry, harsh, and dry will the character of your performance be. When the flesh color has been sufficiently heightened, and is as near to the original as you think you can get it, then begin with the pearly gray and shadow tints, keeping them as pure and transparent as possible, working with a light hand, for fear of disturbing the under-color, which must not be suffered to mix with them, or they will become muddy, and consequently lose all their transparency. Pearly tints are not intended to hide the local color, but only to be passed over it as a glaze.

In coloring photographs of ladies, you cannot fail observing that their necks are always much lighter in color than their faces, and that the pearly tints are seen in them to advantage; use the flesh-wash much lighter for the former than the latter.

Note that the delicate blending of these pearly tints into the flesh and shadows gives softness and rotundity to the work; for if the shadows be left hard against the lights, not being duly graduated into them with the pearly tint, your picture will appear crude and harsh, wanting that connecting link which they form.

The palms of the hands and tips of the fingers are generally of a pinky hue, and the backs are much the same in tone as the neck. In your anxiety, however, to make them appear delicate, be careful not to keep them too white, as that will mar your picture. But in many instances this caution is unnecessary; for, unfortunately, photographs generally are heavy and dark, so that you will be compelled to brighten them up considerably. Toward the end of the work, and when you are stippling or hatching it up, you may turn the face upside down and fill up the interstices while it is in that position. A greater amount of finish is thus obtained than you can get by keeping the face in the direct position.

THERE seems to be more practical interest in art taken in Springfield, Mass., than in any other city of its size in the Union. The fifth annual exhibition of American paintings is being held there at Gill's Galleries, where nearly a hundred pictures are on view, representing fifty-seven different artists.



"SEVENTH DAY AFTERNOON." BY WALTER M. DUNK.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

the eyes, nostrils, and mouth with lake, and do the like to the hair with the proper shadow colors, working in the direction of the curls, or in a wavy manner, just as it may be adjusted; and glaze over the under-lip with lake or rose madder, in accordance with the natural tint. The white of the eye, as it is commonly called, varies in color as age advances—in childhood and youth it is nearly a positive blue; gradually it loses that tint, and merges into a pearly tone; while in old age it becomes nearly yellow. For the pearly tone you will use a like color to the pearly tints of the face, increasing the blue as you approach to childhood; while for aged sitters a pale wash of yellow may be taken. The iris must be laid in with transparent color, then shaded, and afterward finished with Chinese white. The pupil is always touched in with a dark color, and the speck of white is laid on at the last. If the eye be black or brown, the lights are, light red and Chinese white for the former, and neutral or purple tint and white for the latter.

It is a practice for some miniature painters, in height-

# DECORATION & FURNITURE

## A DECORATIVE TRANSFORMATION.

### THE POSSIBILITIES OF A COMMONPLACE ROOM— LOW CEILINGS VERSUS HIGH ONES—THE VALUE OF COLOR.

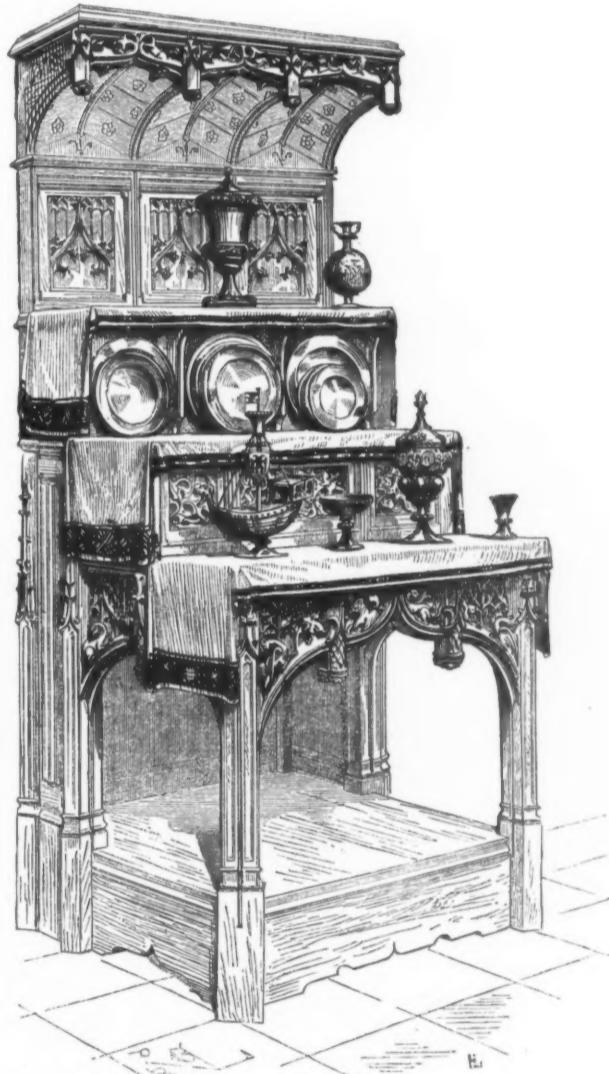
NE of those days of enforced leisure, which are the only holidays I profess or care to keep, is upon me, and as I lie in luxurious incapacity on the big sofa, my mind busies itself with its surroundings. My gaze is bounded by the four walls and ceiling of a commonplace room in a commonplace house, such as thousands of Americans well bred and educated are expected to content themselves with, and I need no more fertile subject for speculation. You will ask what connoisseurs and artists can have to do with the fittings and furnishings of cheap and common houses. The question is important, for this is a country of large culture and small fortunes, and a great many persons of cultivated and liberal tastes are obliged to live in just such houses because artistic homes are few. Society which plans improved homes for the working classes should begin to take thought for what is due the tastes of those who rank above them. In what dull, unsuitable houses are half the wittiest and best spirits of the time to be found! What a stiff, conventional drawing-room was that of Carlyle's house in Chelsea, and how "poky" were Miss Martineau's lodgings till she was able to build her garden home in the English lake district! When one thinks of the pleasant, bright people, the journalists and artists and singers, losing half the best of life in awkward dark flats or houses which are everything that houses should not be, one sighs for an improvement in buildings of the same sort as that which has altered the style of our furniture within the last twenty years. How many of the delightful people who read this are lodged to their minds? Yet, until the influence of artistic taste has become vital in every home, it is hopeless to expect any efficient support of art from government or the people. When art in blouse and apron, with pockets stuck full of brushes and chalk in fingers, enters the every-day house and orders a change of colors here and of lights there; when its divinations have turned plain conditions into essential luxury, then villages will vote for art education in the schools, and towns will not hesitate in buying fine pictures for public galleries, or government waste patronage on the least deserving artists. One home in a neighborhood built and fitted in correct style is worth more than a professorship of art in educating the taste and the liberality of residents about it. Art as an incomprehensible luxury and a very comprehensible expense is rather a dread to the honest householder, who has the taxes and the bills to pay. But art which, with the materials and at the cost with which he is familiar, gives him a better house to live in, pleasanter light, air, furniture, and surroundings, is something he understands and for which he will pay with no more grumbling than he bestows on water rates and town taxes. And now let us see what taste can do for this ill-contrived house, which is a copy of a thousand American homes.

There is snow without over all the scene, and its chillness enters the house in the frigid deathly white of the ceiling, the frames, and the baseboards. The wallpaper is of good design, close sprays of gray-green leaves with cream-white flowers on a light dull bluish

tint, quite "Morrisy" in fact. It is an improvement on the sitting-rooms I remember about Boston in my school-days, papered with a huge wandering oak-leaf pattern in a cheerful tone of deep chocolate or pickle-green, which turned the room into a cave of darkness, and was highly commended by housekeepers for "never showing the dirt." But with the mass of white in the folding-doors, frames, and ceiling, and the light, robin's-egg blue paper, the tone of the double rooms is agreeable only in the sultriest days of July. In winter one's eyes ache with the glare of so much white paint and plaster, together with the snow-gleam from the windows. In the centre of the ceiling the builder's generous fancy has placed a plaster rosette with a gas-pipe for its pistil, and though I hear a good deal about Massachusetts culture, nineteen houses out of twenty in this genteel and wealthy suburb have just such

cheap truly, yet no more so for the wall than crayons for the sketches you are pleased to hang on it. And it comes in soft shades of pale fawn, buff, and shadowy warm grays, any of which would be grateful relief after the staring white ceilings which try our eyes. It is not desirable for walls because it rubs off, but for ceilings this is no objection, and most of us will gladly compound with the builders to be spared elaborate plaster centrepieces and cornices, for the sake of a tinted ceiling or a good ceiling paper not too deep in color or striking in design. The ornaments of a ceiling can hardly be too sketchy or too quiet in tone. "I don't like B.'s house," said a whimsical, fastidious artist, speaking of a friend whose home was ornamented like a sugar-plum box; "there's so much fresco and figuring I can't find a blank corner for my thoughts." An over-decorated ceiling seems to say to one, "Thus far shall your imagination rise—to my carmine and gold, but not beyond them." The time will come when an advanced taste will consider the passion for ornament—of which people speak as a religious merit, or a finer instinct on which they pride themselves—only a gluttony of sense, to be disdained of the cultivated who have learned the secret of not too much. Between my cold white ceiling and that of the Plantagenet Smiths, where a two-foot border of India red surrounds a field of black and gold diaper, there is not so very much to choose in an artistic sense. You will have no farther to go than the first great hotel which prides itself on its aesthetic tea-rooms to experience the "sat-upon" feeling left by one of these gorgeous ceilings.

Another grievance of my house, and one which irks my soul every day and week of my life, is that its walls are too high, measuring eleven feet to the cornice, and that dreadful white ceiling makes them look still higher. Two feet could be taken off for convenience and good effect, but happening to say so to a friend, I was transfixed with a stare of educated scorn, and a rebuke which brought ventilation, health, refinement, and dignity offended about my ears. Everybody is brought up to believe high ceilings essential to these conditions, and I remember, when I was sure of more things than I ever shall be again, writing vigorous youthful scorn of "poky" people who did not build rooms high enough to agree with the standard. Some years' experience living in different sorts of houses has convinced me that the best ventilation and the most convenience can be secured with any ceiling eight feet high. This fact was settled in my own mind before finding that the best writers on ventilation agree that change of air and not the amount of air is the condition of pure breath and comfortable atmosphere in-doors. Were your walls twenty feet high, they would only be storage of so much dead, unwholesome air, unless the current was kept up from without. It is on this delicate, constant change of air that the safety and purity of your rooms depend. Don't conjure up the idea of a draught of chilly air constantly coursing over you to your settled misery. You have read to small purpose if you have not learned what we owe to the courtly and luxurious Cardinal Prince Polignac, who so detested the coal smoke which in his day "spoiled the linen, lace, eyes, and skin of the court ladies," that he introduced the ventilating fireplace, which is urged as the latest improvement of our day. With hypersensitive nerves which make a perpetual plague and penance of sullied air, the most supremely comfortable room I ever knew was a country parlor eight feet high, which had the improvement of a ventilating fireplace. Is not your old-fashioned summer cottage, with its low rooms and transoms over the doors and freely opened win-



DRESSOIR OF THE FIFTEENTH CENTURY.

(SEE PAGE 80.)

mouldings with a cluster of gas-burners which sheds pleasing shadow over the middle of the room. The light of six burners barely allows one to read the evening paper by the fire in my rich neighbor's house. The gas company and I have been strangers since my first housekeeping, for I think too much of my ivies and ferns to compass their death, to say nothing of my own, by feeding them on diluted carbonic acid gas. Now suppose the builder had taken the cost of that hideous centre-piece of plaster, which I see by the price list in a trade magazine cost about five dollars, into an inexpensive ceiling paper, or that he had saved himself four of the five dollars and given the ceiling a wash of tinted kalsomine with a darker cornice. Kalsomine is

dows, cooler in August than your town house with its fourteen-foot ceilings, where the air stagnates above the doors? From a decorative point of view the favor is all on the side of lower walls. The proportion between the size of a room and its height was well understood by the old English builders, and it is one which a chamber fifteen by seventeen and eleven feet high does not have. Such a room looks better to an educated eye if not more than eight and a half feet high. Wait till you see a room of this size furnished in the delicacies of the refined modern style, which we may call the "reminiscence," with its flavorings of Queen Anne and Hampton Court models touched with Pompadour lightness, its walls hung with tiny rosebud chintzes, its two-foot wainscot of light French walnut or deep maple cunningly enriched in tone by the secrets of polishers, its broad casements inviting the sun to the pots of rosemary and gilliflower on the ledges, its dwarf cabinets and secretary, its low side-brackets under the mirrors, with no monumental over-mantel hanging heavy in the centre of the view, but a broad low mantel filled with flowers and unobtrusive corner shelves instead, and old-fashioned corner cupboards with fluted mouldings—a room where the English tapestry carpet in lovely faded colors, fawn and rose and blues, blends with the tints of embroidered cushions and screens, and turning tables with china trays and tea-services and all the quaint knick-knacks of the style.

High walls belong to the cheerless finery of the florid French style, whose palaces and mansions figure in the mind as entirely given up to suits of splendid saloons, where life was all toilette and ceremony. Dives of Fifth Avenue may require sixteen-foot ceilings to exhibit his frescoes properly, but then he is charged with a duty to society, of showing off properly and grandly. Still, the colonial houses, which one admires at Newburyport, Hingham, and Portsmouth, lack no trait of dignity or pleasantness in their beautiful old rooms with their panelling and carved festoons of laurel and olive leaf, their fluted pilasters and broad genial windows hung by ancient honeysuckle or sweet-brier. Although the walls of their state drawing-rooms are not more than nine feet high, their fair and home-like proportions and their reserve of ornament attract and fasten the gaze accustomed to the Egyptian heaviness of the two- or three-foot frieze which the modern decorator projects to bring down his fourteen-foot ceiling. The low room can be decorated to the best effect, and with such ease that it commends itself to amateur artists on this account. It is entirely practicable to plan charming changes of arrangement, which can be carried out with a step-ladder and a maid or man of all work, instead of the inroads of workmen with their scaffolds and litter. You can paint and gild your own cornice, or put up a narrow frieze after your own fancy—a Japanese heading one season, or myrtle garlands the next; you can hang your plaques and pictures, and arrange over-doors and cabinets to your liking. You have your room well in hand, with a wall whose top you can reach from a high chair, and you can be much more certain of having it kept in order where the maid does not have to strain her arms working long-handled brushes, or risk her neck with a high step-ladder. Where expense has to be considered—and where does it not?—the mere cost of that unsatisfactory two and a half feet of wall, lath and plaster, would allow a latitude of decoration which would retrieve the character of ordinary houses.

The labor and materials of the unnecessary parts of this bare prosaic room would allow a low panelling of cherry or some stained glass to temper the sunshine of the west window, or a tiled mantel with carved shelf above it—some gleam of grace and taste at which the poor plaster rosette in the ceiling is the sole, faint attempt, unless I except the reversed ogee moulding which heads the baseboards, and serves no purpose save adding a line of shadow on the white

when it happens to gather a day's dust. The deep showy mouldings of the woodwork are rather an affliction also. One would fancy better a flat frame with grooved beading in the centre and four foils at the corners. And, pushing device farther, how perfectly the room would suit its furnishings if the wood-work were all painted a shade of bronze-green with lines of dull

the hard pine like polished ivory or the firmness of bronze. The work requires as much skill as hand polish on hard wood, and the result is as lasting. The cheap paint of our houses, scaling away in a few years and yielding at once to cleaning, bears no comparison with the enamel paint which seems ingrained with the wood and resists rubbing like shell inlay. The beauty of its finish in low polish, without gloss, is admired, and its color gives endless variety and assistance to decoration. Such paint will wear for twenty years, and prove cheaper than common paint or stain, though nearly as expensive as hard wood at first.

Can you see now my reconstructed room, with bronze-brown carpet lit with dull pink and blue, its borders and doors of dead green bronze lined in dull gold, and its walls of olive gray blent with orange flower; a low broad mantel of light walnut with one carved overshelv only a foot above it, and centre mirror in lightly carved, narrow frame; the corner shelves of walnut each side the chimney, with dwarf spindle railings to keep books and china safe; the small settee with flat carved frame in unpolished wood, and cushions of Persian broché; plenty of low broad stools of needle-work which offer tempting seats; curtains made from broché shawls in close Persian patterns; a bay window full of mignonette and pink and white Holland tulips, and a writing-table in the window, with gypsy stand and deep blue Nankin teacups beside it? This is the picture with which I conjure away base realities.

SHIRLEY DARE.

#### THIRTEENTH CENTURY STAINED GLASS.

AMONG the various designs applied to stained glass during the thirteenth century those where the human figure was altogether excluded, and a rich and sparkling brilliancy was produced by making up the entire windows of florid mosaic patterns within a framework composed of every conceivable combination of geometrical forms, are not the least interesting, nor the least useful in supplying hints for compositions applicable to other purposes and other materials. The accompanying illustration is taken from a window of this character in the church of St. Remi at Rheims. The colors are as follows: The band on each side the border is red, the second on the inner side being white. Those running up the border and the roses combining them are white. The branches passing behind these are yellow, with a green leaf between them and resting upon a white one. The four following leaves are purple, and that from which they spring green. The spaces between the various circles in the body of the window are all yellow; the smaller ones are white, with the exception of the rose in the centre and the band round it, which are red. The colors of the larger circles are varied alternately. In the one the outer band and rose in the middle are blue, the square pattern green, the spaces between the square and circle red, and the rest white. In the other the outer circle is green, the square portions blue and the intervening spaces red. The large flower in the centre and the band covered with quatre-foils are white. All the roses intersecting the circles are purple.

THE illustrations herewith of a fifteenth century dressoir, of mediæval ironwork and stained glass, and of Arabic decoration, will be found full of interest and suggestiveness. The

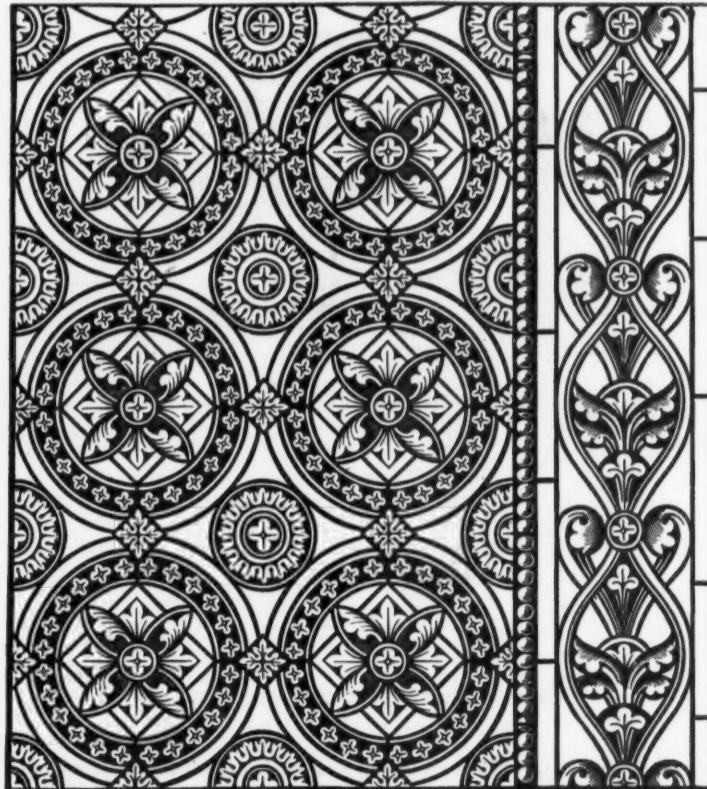
kitchen "dresser" (which, on account of its humble position in the house, has escaped the supposed embellishment which generations of furniture-makers have inflicted on its more pretentious kindred in the salon), but also of the magnificent side-board and buffet. Its honest construction and nobility of form should commend it to the emulation of the cabinet-makers of the day. The picturesque staircase view



ORNAMENTAL METAL-WORK.

FROM THE PANELS OF A MEDIÆVAL IRON DOOR.

gilding! How perfectly it would frame with the Morris carpet of mossy bronze sprinkled with dull pink and blue spring flowers and herbage. The paper would only need to take the gray-olive for its ground tint, with the yellow-white of its blossoms and golden fawn hue of its fruit just set, to make the room compose to a



THIRTEENTH CENTURY STAINED GLASS.

FROM A WINDOW IN THE CHURCH OF ST. REMI AT RHEIMS.

delight. Such magic can the old fairy Taste work with her wand on Cinderella's surroundings.

In cases where a hard-wood finish is not available, builders should know the value of good color applied to the framing of a room. The fashion is revived in French country houses of decorations in enamel applied to wall panels and doors. By the use of many coats of fine paint well rubbed down a surface is given to

of a Frenchman's house in Cairo indicates an especially charming method of utilizing for home decoration the work which so many ambitious fret-sawyers are constantly engaged in producing.

TAPESTRY PAINTING EXHIBITION.

THE second annual exhibition of tapestry paintings, held by Howell & James, of London, showed a marked advance over the first. The most striking exhibit was a large and gracefully composed decorative painting, "The Shepherd's Love," by Hubert Herkomer, A.R.A. This was specially important as showing the suitability of this method of painting for original work, and the increasing interest taken in it by professional artists of repute. Mr. Herkomer's work not being entered for competition, the chief prizes in the professional class were awarded to Miss Chettle, Miss Fripp (for copies of Florentine tapestries), Mr. Rylands and MM. Han and Doerr. The two chief prizes for amateurs, the Princess Mary gold badges, were given to Mrs. Henry McDowell for the best copy of old tapestry, and to Miss Helen Jackson for the best original painting. Other prizes were given to Miss Mayo (for screen panels), Miss Keller, Miss Turck (for a piano back), Miss Samuda, Miss Reid, and the Comtesse de Brémont.

THE DOCTOR'S CONSULTING ROOM.

AMONG his outline sketches for furnishing, Mr. H. J. Cooper has lately published in *The Artist* some suggestions for the improvement of that usually rather grim and business-looking apartment, "the Doctor's Consulting-Room." He proposes a wall-paper of damask pattern, undisturbing in its tracery, and in color something of a pale terra cotta verging toward coral in the warmth of its tone. As, however, a paper of this tint is sure, in a small room much used, to get shabby round the lower part of the walls, a dado is formed of Japanese leather paper, that curiously tough and useful substance now so much in request, with patterns and coloring in almost endless variety of bronze, or gold and colors. In this case a harmony is contrived by means of glazing down a red and gold leather paper to a purplish blue green tint, such as may be seen on a stormy sea as the clouds are clearing off. The patchy uneven distribution of the metal and color lends itself easily to a varied effect of tints, when overlaid by a wash of colored varnish, and accidental heights and depths of light and shade are the result. A slight wooden rail serves to mark off the dado from the wall space.

The mantelpiece, a plain ugly slab and jambs of gray marble of nondescript appearance, is painted, together with the rest of the woodwork, a full yet quiet tone of peacock or green blue, subdued by black and white until it reaches a point at which it seems to balance the shades of red and yellow in the wall-paper. Being of the very simplest outline, it admits of some perpendicular lines being drawn, in a paler blue, upon each upright jamb, and a festoon of delicate husks, repeated in succession along the fascia, gives a pleasing aspect to the previously

hard and barren lines. Above the mantelpiece a mirror in a pine frame is built up, with fluted pilasters and neat cornice, to a height of about two feet six inches;

to the gradual division of trades that it is so. Either let the mantelpiece remain separate, and be content with hanging up an independent mirror without pretence of attachment, or else let the mantelpiece be built up in one, as to color and style, which is far more satisfactory for most rooms. The little gilt-frame monstrosities that deform both sitting-rooms and bedrooms are hideously ugly.

A square central carpet of peacock blues, and of the make known as Kidderminster, makes a soft and pleasing groundwork to the room. The curtains are in tones of terra-cotta red varying from the wall color to shades many degrees darker.

Pink and blue, like any other two colors, may easily be made to harmonize: the pink may be robed of its crudeness and infused with yellow and toned with blue;

while the blue may be so toned down with black and yellow and grayed with white as to make it a quiet serviceable color for wood-work, where chocolate would be heavy and dark, and where creamy tones would be liable to get dirty. A species of powdering or stenciling of small starry flowers or geometric forms might, with great advantage, be employed to cover the surfaces, more or less, of plain paint, and to render it more enduring and less susceptible to finger-marks.

To briefly summarize, Mr. Cooper gives the doctor for

Walls—Damask patterned paper in two shades of pale terra-cotta red.

Woodwork—Quiet peacock blue, in middle tint.

Dado—Sea-green blue (dark) Japanese paper.

Ceiling—Pale yellow and white paper.

Cornice—Tinted creamy yellow and white.

Mantelpiece and classic overmantel—also door-head to match—Painted quiet peacock blue.

Curtains—Two shades of terra-cotta red.

Carpet—Shades of peacock blue.

Sundry furniture in dark mahogany.

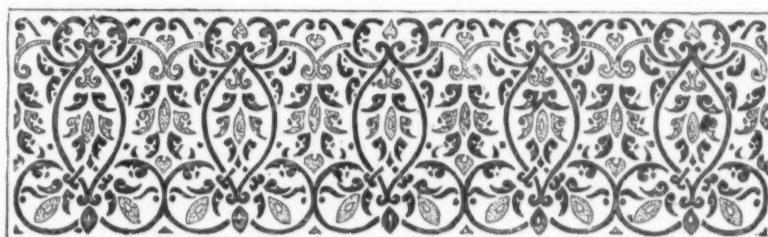
Tiled hearth.

A DINING-ROOM fitted up complete in Chippendale style was exhibited recently by a London dealer. Surrounding an appropriate dining-table, says *The Cabinet Maker*, were fine Chippendale chairs, arranged for the accommodation of a dinner party. The table was prettily set with all the needful utensils

carried out in the same style, and the effect of the glistening table glass against the dark mahogany of the furniture was extremely charming.

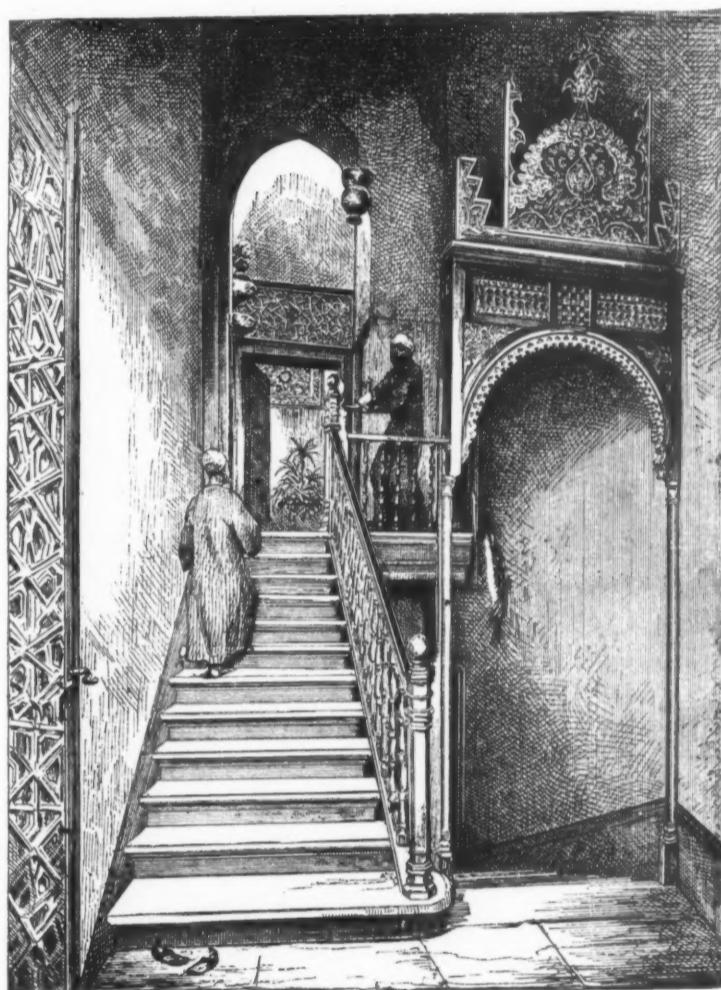
In the background stood a side-board, unmistakably of the original type, and its heart-shaped Vauxhall mirror reflected the appointments of the dining-table admirably. On the left a very quaint chimney-piece, with old Dutch tile fittings, was displayed, while chimney ornaments, carpet rugs, wall brackets, and chandeliers, served to make up a most charming domestic scene. In looking at such a picture in its entirety, it is easy to understand how that period of furniture history has taken such a hold

upon society of late. It is so homely and unaffected that, notwithstanding the spindle legs and bulging fronts, there is something about it undeniably attractive.



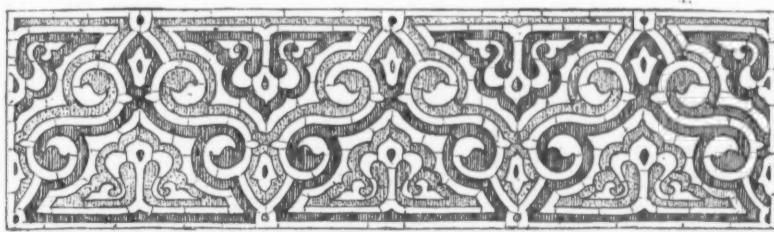
PANEL OF MARBLE WITH MASTIC INCRUSTATIONS.

IN THE HOUSE OF THE GRAND MUFTI IN THE SEVENTEETH CENTURY.



VIEW IN A CAIRO DWELLING,

BUILT IN THE ARABIC STYLE BY A FRENCH ARCHITECT.



OVER-DOOR OF MARBLE MARQUETRY.

IN A DWELLING AT CAIRO IN THE SIXTEENTH CENTURY.

ledge on which a few decorative objects may rest. Indeed the fireplace has no business to be broken into two antagonistic portions, and it is only a concession

# GERA

## GREEK PAINTED VASES.



THE three Italo-Grecian vases illustrated herewith are from the famous Castellani collection, which, by the way, was at one time offered for sale to the Metropolitan Museum of Art. The painted ornamentation is clever and well balanced, but it is for the strength and beauty of the outlines of the vessels that we particularly commend the objects as models for the student and lover of art. Dr. Dresser has well observed that whatever ornament is placed around a cup, or vase, or any tall object, should be such as will not suffer in perspective, for there is scarcely any portion of the ornament that can be seen otherwise than foreshortened. "Let simplicity," he says, "be the ruling principle in the decoration of all rounded objects, and ever remember that a line which is straight on a flat surface becomes a curve on a round surface."

It will strike the reader at once that this rule is violated in the examples set before him; but it must be remembered that the figures which constitute the decoration of these vases are treated conventionally. There is no attempt at shading. Red, black, yellow, and white were long the only colors used by the Greeks in ceramic decoration. It must not be supposed that it was through lack of knowledge that such decorations were not more pictorial; for some of the best extant are by contemporaries of Apollodorus, Zeuxis, Parrhasius, and Pausias, by whom Pliny tells us chiaroscuro was gradually developed by a series of steps. But, as was explained by Professor Newton in a recent lecture on Greek vases at University College, London: "The reason why this improvement in the art of painting so little affected ceramography was mainly that the convex or concave surface of the vase was better adapted to a design kept very flat than to one which by chiaroscuro suggested the idea of relief, and because in the great age of art the composition of the vase picture was determined in most cases by the form of the vase itself, which was regarded, like the triangular space of a pediment, as an architectural necessity." At the same time, "the absence of chiaroscuro led the vase painter in the best period to avoid complicated foreshortening and grouping; the face is generally seen in profile, and the figures are kept in one plane," which is not the case in these examples.

Our illustrations show three distinct vase forms: the Hydria, or water-bottle; the jar with two handles, or Amphora, and the Stamnos, or wine-jar with the lid.

## PAINTING IN UNDER-GLAZE.

FOR work upon unglazed ware (bisque, or biscuit) the pigments may be used either with water and some medium to fix them, or with fat-oil and turpentine, like enamel colors. Each method has its advantages. In the first case they flow readily from the brush, and may be used like ordinary water colors. When dry upon the palette a little water soon softens them, and, if "dressed" with a suitable preparation, the surface of the biscuit is not unlike drawing-paper. The difficulties are: (1) The colors dry "dead"—that is, without any

disturb the first; and afterwork in enamel color upon the glaze is unnecessary, unless to repair very slight defects.

If the painting is executed entirely in color mixed with oil and turpentine the touches are more precise, a greater body of pigment is deposited, and the glossy nature of the medium gives the colors something of the hue and transparency which they will have after being fired.

It must be remembered that the depth of tints after firing depends on the quantity of the color deposited. A painting executed in colors used with water has a dead surface. The different tints appear nearly uniform in depth or force, but the pigment is much thicker upon some parts than on others. Experience is therefore necessary to decide how thickly the pigment must be applied to produce colors varying in strength.

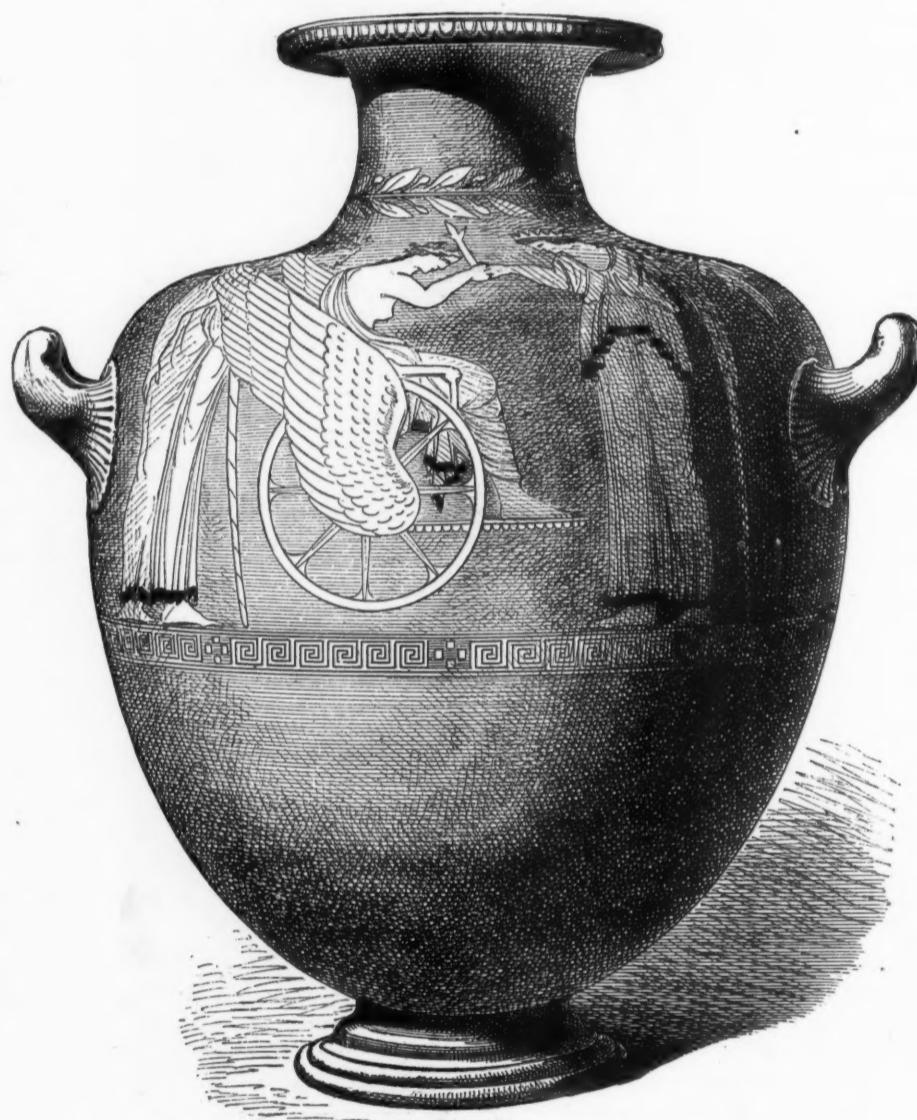
Pink and dark blue excepted, all other colors should, as a rule, be applied so thickly as to conceal the surface of the ware, and present, when dry, the appearance of a painting in tempera, as seen in good specimens of the art of illuminating. Pink applied thus thickly will become, when fired, a fine crimson. For pink tints, and especially in flesh painting, it can scarcely be used too delicately. The thinnest possible layer of color will suffice.

Under-glaze colors may be mixed at pleasure to produce any variety of compound tints. For general directions as to their use it will be sufficient to explain the method of executing a painting in one color on the biscuit; and, for decorative work on a white surface, none can be selected so suitable as the dark blue known also as "flowing blue."

A practised draughtsman frequently sketches his subject directly on the biscuit, using either charcoal or common water colors. Those who have less experience will find it preferable to make a design on paper and draw the outlines firmly and clearly. An exact tracing from these can be transferred to the biscuit with ordinary red or blue transfer paper. Very light pressure with the tracing point will convey a sufficiently clear impression; and it is generally advisable to remove some of the coloring matter from

the transfer paper by laying it face downward on a sheet of rather rough paper and rubbing the back with some smooth implement, such as an ivory knife-handle. Slight corrections may be made in the transferred design with a very hard lead pencil, and rubbing out or cleaning effected with stale bread. Some of the powder colors must be rubbed down with gum and water, or water-color meglip, using enough water to make it flow easily from the pen or brush.

The outlines may be drawn with a medium-pointed bone or gilt pen, or with a small brush. If a pen is



GREEK VASE. HYDRIA, OR WATER-JAR.

IN THE CASTELLANI COLLECTION.

gloss, and, consequently, are quite unlike what they become after glazing and firing. (2) They are apt to run, and, when floated on, settle unequally. A mottled appearance results, more color having been deposited on one part than another. (3) It is not easy to lay on a sufficient body of color to produce tints of full depth, with allowance for waste produced by the action of the fire. With practice, however, all these obstacles are overcome, and complete work may be executed with one firing only. Some painters begin with water color and finish with oil. The second painting will not

used it must be filled with color from a brush and the color stirred frequently. The blue is a powerful color, and it is impossible to wash out any mark made with it so that no stain shall ultimately appear. The thinnest wash will give a tint when the glazing and firing are completed, and such a thickness of pigment as quite conceals the surface will give a deep blue. Beginners generally apply it too thickly, and it afterward appears almost black, or shows a sort of filmy iridescence, technically termed "ironing," or becoming "ironed."

For painting, the brush must be fully charged, and the colors, if possible, should be run or floated on, or laid with broad rapid touches. It is desirable to paint light parts with one wash of thin color, and dark parts with one wash of thick color, instead of trying to gain depth by several washes one over the other. Still, colors may be added by small broad touches lightly applied, and the glaze will cause them to flow partially together. A certain amount of irregularity in the depth of the tints and a blotchy look are not objectionable, and are always preferable to a dotted, feeble effect, produced by hatching or stippling. Some skill is required to wash on a ground tint of dark blue over a space of any considerable extent. It may be "bossed" or dabbed on with brushes sold for the purpose. This is best done if the color is mixed with fat-oil and turpentine; it will not sink or dry so quickly, and can be more easily and deliberately worked.

If the design includes small forms in white on a blue ground, they can be added in white enamel when the piece has been glazed and fired. It is very difficult to leave them untouched when rapidly laying on color.

Designs combining the under-glaze blue and over-glaze or enamel red are effective. The parts to be colored red must be left quite white, and the red afterward applied on the glaze and fixed by the enamelling kiln.

Under-glaze paintings, before they are glazed, undergo a process termed "hardening on." They are subjected to moderate heat, which expels all the oil and turpentine and attaches the color to the ware. This is necessary, because the oil would repel the glaze which is mixed with water.

It is important to observe that if under-glaze colors are used with oil and turpentine it is not of much consequence how much turpentine is added, so long as the colors can be effectively worked. If, however, too much fat-oil is used, and the color when dry looks very glossy, thickly applied color will almost certainly be spoiled by the boiling of the oil in the hardening kiln. It will have a blistered, lumpy look, and can scarcely be repaired, the only remedy being to chip it off, and, having rubbed down remaining roughnesses with pumice-stone, touch on some enamel color and fire the painting again.

Thin color is most easily laid on the biscuit if mixed with a good deal of fat-oil, as it will not sink so quickly into the porous surface, and effects of the fire need not be feared. To regulate the quality of the mixed color for different portions of the work, the brush is dipped in the fat-oil or turpentine contained in the slants of the palette.

#### CHINESE AND JAPANESE DECORATION.

THE Chinese and Japanese decorators, revelling in the delights of bright, yet tender, color, press earth and air, fire and water, into their service. Nothing is too high or too humble for them; from sea and sky, mountain and forest, they turn with

equal affection to wild creatures, furred or feathered, to plants and flowers, and the tiny insects to which they

and form are too grotesque and distinctly national to be instructive examples for Europeans, though introduced with extreme skill, and showing in the draperies finely varied patterns and beautiful harmonies of color. These remarks apply only to fine examples of early Chinese art, for the artistic spirit departed long since from the nation—perhaps banished by the same destructive influence of European commerce which is already contributing to the evident and rapid deterioration of Japanese art-work. It is a strange and disastrous consequence of intercourse between the Eastern and Western nations, observable in all cases, that the former quickly substitute for artistic enthusiasm the trader's love of gain, and the glory of their national art departs. It is, therefore, only to the best decorated work of China and Japan, produced when extensive commerce with other nations was not thought of, and the genuine art instincts of each race had full play, that attention can safely be given by those who would learn how to unite decorative treatment with fidelity to nature. What is wanted is not a labored imitation, but the expression in its simplest form of the essential characteristics of each object represented. The construction, grace, and color of plants and flowers; the strength or lissomeness of trees; the forms, in action or repose, of beasts, birds, and fishes; the set and texture of fur, feathers, and scales; the play of limbs, wings, and fins—in a word, all distinctive properties are shown by the Japanese artists by a few spirited strokes, of which not one is without purpose. A volume would not suffice to illustrate the high art qualities of their commonest productions; and the study and application of their principles may be confidently recommended to those who cannot accept realistic art as decorative.



GREEK VASE. AMPHORA.

IN THE CASTELLANI COLLECTION.

afford food and shelter. The occupations of civil and military life, and even the dwellings of different ranks,



GREEK VASE. STAMNOS, OR WINE-JAR.

IN THE CASTELLANI COLLECTION.

with their useful and ornamental contents, are also depicted; but their representations of the human face

IT is necessary, to paint comfortably, that the beginner should have a table devoted to the purpose, as much as possible. It should hold all the implements necessary for this kind of work. This

table may be made of pine just as well as of a more expensive wood; it can be a studio table or a drawing-room table. It is easy to transform any table whatsoever into a pottery painter's bench; it suffices but to add a long and narrow board, with or without a leg, called a "rest." Fixed outside the table, at a right angle, "the rest" furnishes a support for the artist's right arm. For painting on tiles, as well as on hollow articles, it is important that the hand should rest on a flat or a round ruler, in order to allow the brush only to touch the china, and never the hand or the fingers, which would rub off and spoil all the work you had taken much trouble, and in many cases much time, to do. Once these arrangements made, you place on the easel the original to be copied, and nearer to you the object to be decorated. On your right is the glass slab; upon the slab are the three small vials containing spirits of turpentine, spirits of lavender, and oil of turpentine. To the right of the slab a small oblong cardboard box, containing lead pencils, lithographic crayons, penknife, scraper, red sable and camel-hair brushes, and pitch brushes (dabbers). On the other side of the object you are painting, the color-box containing the tubes. At a good distance away from the painting, a vial with a small quantity of spirits of wine. A small rag should be retained by the slab before you. The beginner should never lose an opportunity to see some practical china painter at work, and notice carefully his tools and materials.



OPAQUE AND TRANSLUCENT ENAMELS.

II.

**L**IMOGES enamels have long been reckoned among the treasures of collectors, and in the revival of the decorative arts of late years no attempts have been more successful than those of the French to reproduce the charming translucent enamelled paintings on copper in the old Limoges style. Some efforts have been made to establish the art in this country, but without success.

There are specimens of common enamel work executed in New York by Swiss artisans for cheap jewelry; but the artistic Limoges enamels introduced into first class American jewelry are all imported.

One of the most famous of the manufacturers of this ware in France—and the art is essentially a French one—is Paul Soyez, a notable example of whose work we illustrate herewith, by permission of Messrs. Watson & Co. This piece, which was exhibited in the Salon last year, is remarkable both for its extraordinary size—the dimensions of the plate itself without the frame being 16 by 16½ inches—the brilliancy of its coloring, and the general excellence of its execution. It is signed "Soyez," but that gentleman of course is no more the artist than Deck is of his faience plaques. One of the best designers in the factory is M. R. Piguet, a young Frenchman who used to be well known in New York artistic circles. Another is M. Pottier, who has made many clever copies of the most celebrated works of the old Limoges enamellers. M. Dalpayrat, a well-known painter on enamels and ceramic vases, contributed much to the early reputation of Soyez's house. He is now in business for himself at Limoges where he is a professor at the Municipal School of Design. The exhibit of his firm (Dalpayrat & Lot) at the Paris Exposition in 1878 attracted much attention, espe-

cially their hollow work, covered with an aventurine or gold enamel. Some of their enamels were enriched with plates of burnished silver and of gold, such as leaves, branches, birds, the moon, or the sun. When these are covered with enamels of the proper tint and transparency, as, for example, blue or green, the silver shows through, giving a beautiful effect. Charlot fils and Robillard fils are also well-known manufacturers; the former designing chiefly for jewelry, and the latter making a specialty of imitations and reproductions.

IV. of France and the peasant, is doubtless familiar to many of our readers. As the king was riding by, he was accosted by a peasant who, not knowing him, asked him if he could tell him which way the king would pass on his way to the chase. "Jump up behind me, my friend," was the reply, "and I will show him to you; for I am going to the hunt myself." "How shall I know him?" said the peasant. "That's easy enough," replied the good-natured monarch; "he will be the only man in the party who will have his head covered."

The two jogged along until they came to the entrance of the wood where the courtiers were assembled for the hunt. The noblemen immediately doffed their hats. "Why," exclaimed the peasant, "this is very odd! Every one has uncovered except you and I. Then one of us two must be the king!"

Among other important examples of Soyez's enamels, Watson & Co. have a remarkable mirror frame (6½ feet by 3½ feet) of enamelled plates or panels, each about 8 inches wide, in the style of Francis II. This was shown at the Paris Exposition, together with a clock with ebony case inlaid with enamelled plates, and two enamelled candlesticks in the style of Henry II.

Enamel painting has the great recommendation of being perfectly indestructible. Specimens of this art applied to pottery, the enamel tints of which are precisely similar to the colors now produced by the enameller, may be seen without change of hue on Egyptian reliques 3000 years old. The difficulty of handling the brush in enamel painting is great; but a far greater technical difficulty is that of calculating the exact effect of the process of firing the enamel, in altering the hues of the several applications of color.

Moreover, the enamel painter's list of pigments is limited to those prepared from metallic oxides, and many metals are perfectly useless on account of the high degree of heat to which enamel paintings are subjected. Modern science, however, has done much to supply this deficiency.



"HENRY IV. AND THE PEASANT." LARGE ENAMEL PAINTING. BY SOYEZ.

FROM THE ORIGINAL IN THE POSSESSION OF WATSON & CO., NEW YORK.

To return to M. Soyez, who is surpassed by none in the production of original works in Limoges enamel, we find in the piece selected for illustrating a more elaborate composition than is usually attempted in enamel pictorial art. The subject, the story of Henry

The colors are mixed with oil of spike or lavender, or with spirits of turpentine. These essential oils volatize rapidly under the effect of heat, but the fixed oils would cause the enamel to blister. The ordinary brushes of the painter in water colors are used.

The old Italian school of enamel painting in many cases approximates closely to the French of the same period. One of the finest examples of the former known is the sixteenth century casket, with gilt bronze mountings, belonging to the Casa Reale of Turin, illustrated herewith. It was shown at the Milan exhibition not long ago. The reredos from the Beurdeley collection is by the famous Leonard Limosin, of whom we shall have occasion to say more by and by, when the subject of old French painted enamels will be discussed more at length, and illustrated by historic examples from the best public and private collections.

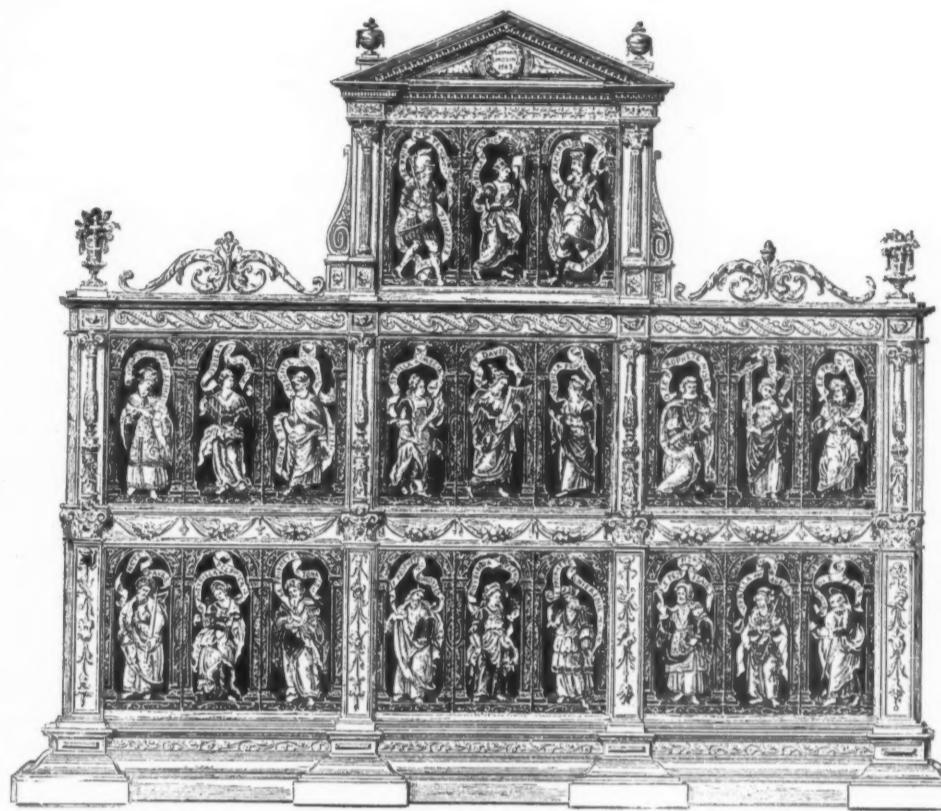
#### PRICES OF OLD PORCELAIN.

OLD Sèvres ware seems never to fail to bring large prices at the London auction rooms. At Phillips' rooms recently a very simple Sèvres cup and saucer, sparsely decorated in slight wreaths of flowers on white ground, a by no means effective but a perfectly genuine specimen, brought £7 10s.; and a couple of cups and saucers considerably later, but richer in color (the ground being gros bleu with medallions of flowers) £4 15s. and £6 10s. respectively. A handsome incense-burner of cloisonné enamel, with fish handles and a cover of pierced gilt metal work, 24 inches high, brought £26; and the following lot, a fair specimen of self-colored oriental turquoise, 27 inches high, mounted in metal in the style of Louis XV., but evidently of much later workmanship, realized £11 11s. One lot, a handsome jar of cloisonné enamel, rich in color and of good shape, 29 inches high, brought £37 16s. A pair of little vases of old Sèvres of trumpet or beaker form, with two handles, about 5½ inches high, more like elongated cups, the ground being rose du Barri, œil de perdrix, with medallions on each side of the most delicately painted cattle scenes, were bought by the dealer, Litchfield, for £40. The next lot, a trembleuse cup, cover and saucer of rose du Barri ground with medallions painted in birds, was bought by Mr. Donaldson for £48. [A

trembleuse cup and saucer, be it said to the uninitiated, means a cup in a socketed saucer, a kind of well in the centre, into which the lower part of the cup sinks, and so prevents the invalid from spilling the contents. They were originally designed for queens or great ladies to take cordials when confined to their beds.]

followed by several extracts from sale catalogues of the Chelsea-Derby factory after the transfer of the Chelsea models to Duesbury's Derby works in the following eight or nine years; they conclude with the sale of Bristol porcelain, Feb. 28, 1780, and two days following. It is instructive to compare with

present prices those obtained in these early days of porcelain manufacture in England. The figure of Mrs. Ryot as "Kitty Clive," sold five or six years ago for £31, fetched 11s. only at its first auction; and, moreover, the doubt as to its being Bow or Chelsea is satisfactorily solved by its being placed by the manufacturers in the Chelsea catalogue. A Chelsea tureen formed as a rabbit, such as has recently brought £30 to £40, sold for £2 10s.



SIXTEENTH CENTURY RETABLE PAINTED IN ENAMEL. BY LEONARD LIMOSIN.

IN THE COLLECTION OF M. BEURDELEY.

To those who take an interest in the fluctuations in values of rare and artistic porcelain, a considerable service has been rendered by a few gentlemen who have subscribed toward the expense of reproducing

protect himself personally, instead of instructing the auctioneer as to his reserves. But in many cases it is patent that the commissions which ladies and gentlemen in misplaced confidence give to the brokers who

make these rooms their headquarters, are communicated to the owner of the goods, and an arrangement made as to division of profit between owner and commission broker. The names too of well-known dealers who are absent are used to give confidence. Thus lot 100 is bid for by members of a fraternity who have their 'instructions,' and knocked down to Durlacher, Litchfield, Rhodes, and so on, though in reality bought in. Lot 101, similar article, is then put up, and the unwary visitor feels inclined to bid. Lots too are purchased before the sale by certain dealers, and an arrangement made for them to re-



SIXTEENTH CENTURY ENAMEL CASKET MOUNTED IN GILDED BRONZE.

BELONGING TO THE CASA REALE OF TURIN.

some valuable extracts from Christie's catalogues of many years ago. The extracts commence with the sale of Chelsea china, on the retirement of Nicholas Sprimont, Feb. 14, 1770, and two following days,

main in the sale as catalogued, the buyer protecting his own interests by bidding against any one he thinks likely to give a higher price." Such tricks may not be altogether unknown at New York auctions.

# MAGAZINE OF FASHION

ARTISTS' VIEWS ON WOMAN'S DRESS.

IV.



VERY one familiar with the paintings of Mr. W. M. Chase must have observed how very happy he is in coiffing his models. His preferences evidently tend toward large head-coverings, for which two artistic reasons may be given. In the large lines of the hats and bonnets he is

able to emphasize the peculiar style of the face, and he is also able to throw about the head a certain mysterious charm with the shadows of the broad brims. This is especially felt when he uses color in the lining which blends its reflections with the tones of the hair.

With Mr. Chase this is a matter of feeling, and very little of that which actually governs him in his selections of form or color has been actually formulated. One thing he asserts as final, and that is that a large poke bonnet goes with an aquiline nose, and should be chosen with hesitation for more wayward features. A hat which he greatly admires is the broad-brimmed peak-crowned one which is seen in the picture at the Union League Club house, called "Preparing for the Ride." Strangely enough, while the cavalier hat has appeared in all its graceful varieties, no one but Mr. Chase has made use of the broad-brimmed Puritan head-covering. How effectively it is used in this instance every one who has seen the picture knows.

His feeling in color is seen in several bonnets prepared under his supervision for painting. One of these is a wine-colored plush poke, on the outside of which is a large box-plaited ruffle of cheese-cloth, whose soft tint, thus broken up into lights and shadows, gives delight to a painter; at the side there is a bunch of yellow flowers. A novelty in this bonnet which deserves mention lies in two gilt rings attached to the lower edge on each side of the face; through one of these rings the long cheese-cloth scarf passes under the chin to the other ring, and thence winds about the neck, making a number of soft, creamy folds about which the shadows of the chin play at hide-and-seek. Another bonnet is a poke of dark-green plush, also trimmed with cheese-cloth. It is not to be understood that Mr. Chase would advise those who consult him about dress to trim their hats in cheese-cloth, which suits his artistic purposes, but they might appropriately follow his suggestions in color.

A costume designed to accompany one of these bonnets is a scant cheese-cloth with a David waist. This hangs from the neck and the wide belt confines it to the figure. The sleeves are high and puffed, making part of the band of the neck. The dress has been coffee-dyed to deepen its tint, and pale red and blue designs have been painted in. With this is worn the long wrinkled empire glove. Such a costume, of course, only indicates Mr. Chase's idea of form and color and not what he would select as the suitable materials.

Occasionally some one appears with a peculiar genius for costuming. In such cases it is worth while to observe and note their suggestions. Mr. Chase cites Miss Ada Rehan as showing remarkable instinct in this regard. This appears, not in the unusual elaboration of costume, but in the selection of some one article which emphasizes the entire toilette. An example of this was seen in the large peacock fan which accented her whole appearance in "The Royal Middy," and still later, in the garden scene in the "Americans Abroad," she wore a costume whose light, airy gayety was strikingly emphasized by her long, wrinkled black kid gloves.

More recent examples of Miss Rehan's skill in giving distinction to her costumes in some simple direct way are the dresses worn by her in "Odette." In each case this is done by mingling with the pale tints of the body of the dress broad lines of dark color disposed without any of the fussiness that usually charac-

terizes the dressmaker's attempts at drapery. In the dress of the first scene, a pale blue silk, this drapery is a breadth of deep blue silk passing diagonally across the front a short distance below the waist as a scarf, which apparently holds in place the front of the pale blue skirt lifted over a white silk petticoat. This, it is needless to say, is raised higher on one side and falls in charming folds down to the hem of the robe on the other side, forming an arrangement as noteworthy as the management of the color. In the back the two ends of this sash make broad stripes down each side of the train, the least pleasing part of the dress. The second costume is even more striking and even more simple. It is a satin merveilleux of the richest texture whose color can scarcely be expressed in words. The imagination may conceive a light yellow toned with red gold blending with Miss Rehan's auburn hair as worn in the play and her warm blonde complexion. Beyond some delicate lace on the waist the idea of the dress is that of a perfectly plain garment. In the back the termination of the basque mingles almost insensibly

but the chances are that the result is formless and the colors badly grouped. It is a mistake to imagine that woman's natural instinct is the best guide in dress. The fact that women dress better at the present day than at any previous time within the memory of the present generation, is owing to the trained thought which has been brought to bear upon the matter. Left to themselves women commit the greatest sins against their own physiognomies. As an example of this Mr. Johnson instances the fashion of wearing the hair in a succession of stiff waves plastered down to the face, the line of each wave running to the back of the head, a result effected by saturating the hair with bandoline and treating it to short strokes of the comb. This style of hair-dressing owes its original success to the difficulty of keeping the hair in crimps during the summer and at the seaside. Artists will not consider any reason sufficient for surrounding the face with this ugly hard outline, which, if women had been indebted to nature for it, would have been considered a deformity. Now the original reason does not obtain, yet the custom still exists to what Mr. Johnson considers an exasperating extent. It is hard to forgive women for following such a fashion, at once so ugly and so unclean, especially as it is to the appropriate setting of the face that all dress should tend. Aside from the barbarity above described he considers the hair-dressing of the present day especially good. This, it must be remembered, is the simple knot at the back, high or low, with soft waves about the face. Nothing that heightens the importance of the face should be neglected.

The dresses of the time of Titian, Rubens and Vandycck owe their distinction to the way in which they displayed the face. This display was chiefly due to the ruffs, worn not alone by women, which with special intent surrounded the face, and made a background for it softened by broken lights and shadows. There is a dignity and formality about this neck dressing not exactly in keeping with our age, but it is nevertheless full of suggestion. Women with beautiful necks do not require high neck dressing, and even the stately ruff, at least so far as it is introduced now, should come down at the sides of the open or square neck dress, and not conceal the melting line of the cheek and throat. Women with pointed chins should wear the laces of their neck well up in front, which softens this line and gives breadth to the chin.

The sleeves and shoulders are parts of the dress which influence the face, and admit of much variety. The close sleeve which defines the arm and admits of ornament in puffs on the shoulder and elbows is best adapted for this effect, provided the shoulders are not too high. In magnificent dresses this is carried out still farther in slashed puffs showing differences in color and texture. A portrait Mr. Johnson is painting shows a quiet home costume of a soft bluish gray material with sleeves puffed at the shoulder and elbow with darker bluish gray velvet. In the drapery of the skirt the artist has found the simplicity which he insists on by compromising with fashion on a long scarcely wrinkled overskirt bordered by three straight narrow rows of bluish gray velvet, making a slight diagonal on one side and lifting it on the other.

MARY GAY HUMPHREYS.

## NOVELTIES IN FRENCH JEWELRY.

AMONG recent remarkable specimens of Parisian jewelry the "breloquet" by Sandoz, illustrated here-with, is specially praiseworthy. The ornamental parts are in chased gold. The ribbon entwined above the central medallion is in old chased silver, as well as the mask that is used for attaching the watch. The medallion itself, which represents "Music," is in Limoges enamel painted in grisaille on a black ground. The watch is of burnished gold, and the ornamentation on it is engraved and enamelled in black. The mythical figure in the centre is in old chased silver. In Paris just now pearls are in especial request, and



A RENAISSANCE "BRELOQUET." BY SANDOZ.

with the rich lustrous folds of the court train. But observe how the monotony is broken. The front width has the appearance of being turned up, revealing a wide facing of dark brown velvet traced with gold, which also faces the court train, showing in the natural folds which the train makes in falling at the side. The petticoat revealed by the lifted front is ornamented with two soft creamy flounces richly embroidered in white silk. It will be observed that in both of these dresses the reason for introducing these different tints and textures is plainly indicated. In the first the deep blue serves as a sash for holding up the skirt; in the second the wide facing appears to be accidentally revealed. This is fine art in dress, conforming in every particular to the canons observed in what are considered the higher forms of art.

Mr. Eastman Johnson compares the dress of most women to a handful of leaves thrown together; an occasional combination may prove beautiful and artistic,

such sums as sixty to two hundred and fifty thousand dollars apiece have been paid for necklets of pure oriental specimens. These gems are no doubt more sought after, now that the fashion of outlining embossed velvet stuffs with imitation seed-pears and decorating lace in similar style is so widely used. A whimsical device in personal ornament is a cock's head in pink and white diamonds. Among the marriage gifts to Mlle. de C. at Cannes recently were diamond roses and their foliage, exquisitely designed and set, together with a chatelaine of sapphire stars.

## NOTES ON DRESSES.

ON most occasions of public display in American society one cannot fail to observe the extraordinary fashion in which those ladies endowed by recent fortune with parures of gems mass their ornaments. An elderly person wearing a gown of maize and ruby combinations appears in the quadrille at a ball with a distinguished foreigner; the waist of her toilette is completely studded, or "powdered"—to use the technical phrase in decorative art—with jewelled brooches, representing lizards, beetles, elephants, roses, snakes, mice, and birds. Around her thin neck are two or three necklaces of multicolored precious stones. As she advances and retreats in the melancholy formula prescribed for that dance of state, she glitters like a crystal chandelier or a children's birthday cake. Like the snail, she seems to carry all her wealth wherever she elects to move. The eye is dazzled, not enchanted by her vulgar display; there is no possible point of rest for it, in all this toilette, and so it turns away disgusted.

\* \* \*

LOOK from this picture to that of such a grande dame as the Viscountess de Courval, for example, whose pearls are said to be the finest in Europe, even including those owned by sovereigns. Accompanying a simple though costly toilette of white, she wears a necklace composed of twenty-five rows of matched pearls, perfect in purity, beginning close around the throat and widening till the last chain touches the waist. In her hair is a coronet of fleurons formed of large pearl-shaped pearls. Magnificent as is this array, there is nothing worn to accompany it that confuses the observer, and the pleasant impression it leaves upon the mind is consequently undisturbed.

\* \* \*

I RECALL a toilette of that celebrated lady, so conspicuous in charming ugliness that she hesitated not to allude to herself as "le singe de la cour de Napoléon III.," which produced a similar impression. She wore an evening dress of white tulle garnished with large bunches of Parmese violets, in and out of which strayed in some mysterious way a scarf tinted like her flowers. Her sole ornament in jewels was a superb double row of ancestral emeralds around the throat and hanging to the breast. Here the jewels, while conspicuous, were allowed to reign supreme in the finished picture.

\* \* \*

A JEWELLED belt, before alluded to in these notes, formed a portion of the court costume worn by the Empress Eugénie at a ball given at the Tuilleries in 1867 to the sovereigns then visiting Paris. The low waist was ablaze with diamonds arranged in pendants like a fringe upon the bust. So abundant were her jewels that there was almost no vestige of the original material of the gown left visible above the waist, and the splendid slope of her bare shoulders displayed a quadruple row of large pearls. But the lower part of the dress was all simplicity: numberless skirts of white gauze, the last one bordered with crushed white roses that a débütante might have sported!

\* \* \*

FELIX, who is the principal creator of Sarah Bernhardt's stage dresses, as well as those of Theo and other famous actresses, makes a specialty of long waists, slim skirts, and large trains where the only fullness is massed immediately below the back of the waist. Another invention of his is the "Countess of Paris *dis habille*," consisting of a skirt and bodice of white lace

studded with loops of pearl. The plaited lace falls over a white satin skirt, while a wide, stately peignoir of white crêpe with a Louis XV. plait is worn over it to complete the picturesque effect.

\* \* \*

A NOVELTY in artistic dress is the "Jean Goujon." One of these robes, made by Felix for an artist who designs introducing it in a portrait painted for the next exhibition in Paris, has a short round skirt of brocade, the shade of gold fresh from the mint. The waist and tunic are of olive-green plush, the tunic lightly gathered below a point which is outlined with gold braid. The long square train is lined with glistening gold satin.

\* \* \*

A CHARMING study in cut and color of mediæval dress is found in the costumes for the revival of "Romeo and Juliet" at the Court Theatre, London. That of Romeo is a short doublet of stamped plush of a deep "flamingo" red, long hose of pale red, and pointed shoes of a deeper tint of the same. Loose sleeves, large to the elbow, curve in to a round cuff. The doublet opens from the throat in a V-shape over a white shirt, and is finished by a sword-belt of pale buff leather with pouch of plush. A large white mantle with a red skull-cap set on the back of the head makes a costume vivid and beautiful, as well as agreeably varying the usual black velvet of the part as we know it best.

\* \* \*

JULIET, in the balcony scene, appears in robes of gold and white brocade, with puffed sleeves worn under a gown of white and long-piled plush bordered and laced with gold. A cap of white and gold is lightly set upon her waving hair. The next dress is of lovely flowing silk of beryl green, the open sleeves and skirt opening over white satin worn underneath. The baldric belt is broderied with silver, the tiny cap, like that worn in the first scene, is of pale coral red silk; the shoes are dark brown worked in silver. In the friar's cell Juliet adds to this a veil of sheer Indian muslin.

\* \* \*

THE dress worn by Juliet in her chamber scene, after the death of Tybalt, is in general effect of pattern like the preceding one, though it falls at the back in a straight line from the shoulder. This one is of white stuff broderied and fringed with gold. Romeo's second dress is less brilliant than that in which he is first seen: gray velvet doublet and cap slashed with gray satin, with hose to match; but the third costume is even more beautiful than the first. It is made of brown cut velvet, the sleeves buttoned half way up with gold buttons, the double belt embroidered with dull gold, the Italian shirt of the earlier costumes replaced by a crossed neckerchief, the hose black, the shoes brown, and the cap of brown silk.

\* \* \*

A GOWN recently sent out by Worth to a lady of New York is called by him the "Empire," and perfectly reproduces, with a few modifications in deference to modern prejudice, the costume seen in all the court pictures of the days of Josephine. The scant petticoat is of white satin draped with lace and clearing the slipper bow in front. The low bodice of lavender brocade opening at the breast is cut away to disappear beneath the arms and swell out again in a stately train below the waist behind. This, together with the short-waisted white satin under-bodice ungirt by any belt, is a pretty suggestion of the period it represents. To accompany it should be worn the "coiffure Empire" now much affected, an arrangement of classic bands which takes the place of the diadem so generally assumed in the time of the First Empire, worn over escaping ringlets.

\* \* \*

THIS revival brings to mind one of Madame Junot's delightful gossip stories about the much-discussed Pauline Bonaparte, Princess Borghese, then only plain Madame Leclerc, awaiting the days of her promotion at the hands of her autocratic brother. A ball was in progress at the house of Madame Permon, and thither went all the beauty and fashion of Paris in that day. Pauline made her appearance late, after asking permission to attire herself at the house of her hostess, in order to present the freshness of her toilette unim-

paired. "Only those who knew Madame Leclerc," says Mme. Junot, "can form any idea of the impression she made on entering my mother's drawing-room. The head-dress consisted of bandelettes of a very soft kind of fur, of a tiger pattern. These bandelettes were surmounted by bunches of grapes in gold; but the hair was not dressed so high as it is now worn. She was a faithful copy of a Bacchante such as are seen in ancient statues and cameos; and, in truth, the form of Madame Leclerc's head and the classic regularity of her features emboldened her to attempt an imitation which would have been hazardous to most women. Her robe of exquisitely fine India muslin had a deep bordering of gold; the pattern was of grapes and vine-leaves. With this she wore a tunic of the purest Greek form with a bordering similar to her dress, which displayed her fine figure to admirable advantage. This tunic was confined on the shoulders by cameos of great value. The sleeves, which were very short, were lightly gathered on small bands, also fastened with cameos. Her girdle, placed below the bosom, as is seen in Greek statues, consisted of a gold band, the clasp of which was a superbly cut antique stone. She entered the drawing-room without gloves, displaying her beautiful white round arms adorned with bracelets formed of precious stones. It is impossible to describe the effect her appearance produced. Her entrance seemed absolutely to illumine the room. The gentlemen all thronged round her."

\* \* \*

THIS state of things did not suit Madame de Contades, a rival beauty, who took an early opportunity to avenge herself. Pauline had withdrawn to a boudoir, where she reclined upon a sofa in a blaze of light from the chandelier over her head. Madame de Contades, stationing herself in the crowded doorway and calmly surveying her enemy, remarked in an audible tone to her companions, "True, she is exquisitely beautiful. But, ah! Mon Dieu, look at her ears! What a pity that such a pretty woman should be so deformed. If I were she I would have those enormous ears cut off."

\* \* \*

"ALL eyes were now turned toward Madame Leclerc's ears," writes Madame Junot, who evidently enjoyed the situation. "The truth is that nature was in one of her capricious moods when she placed two such ears on the right and left of a charming face. They were merely pieces of thin white cartilage, almost without any curling. . . . The result of this little scene was that Pauline burst into tears, and on the plea of indisposition retired before midnight. Next morning my mother went to see her. She of course said nothing about the ears, which were then concealed in a nightcap trimmed with lace; for Madame Leclerc was in the habit of receiving visits, even the most formal ones, in bed. She took her revenge by assailing Madame de Contades, whom she certainly did not spare."

\* \* \*

A PEEP into an up-town establishment for jewels and bric-à-brac reveals, near the entrance, a large jar of Kaga ware crowded with umbrellas destined to be unfurled by the gloved hand of Fashion at an early day, when March winds shall have stilled their blustering and April suns put forth their ardent beams. There was never such coquetry in the matter of parasols, though the paralunes recently embalmed in verse by Mr. Punch have not yet crossed the Atlantic. Black parasols are to be seen with Pompadour silk linings, and handles having a large ball of crystal or of blue china for the finial. Handles of old Dresden china, however, bid fair to be the rage next season, although miniature sword-handles, crutch-handles, and handles shaped like a champagne cork are also seen. More to my taste than any of these eccentricities are the handles of hammered silver oxidized, or those of niello-work or of Japanese inlays of different metals, which with dark blue or green silk coverings are always neat and elegant, especially for the umbrella used in town. In the country freer license in such decoration is allowable, and an umbrella of checked blue and white gingham with a blue china handle is dainty for morning use. Cretonne and Pompadour sateen coverings for large parasols are picturesque for lawn parties and for mornings spent in watching a match at tennis.

C. C. H.

# ART NEEDLEWORK

## EMBROIDERY FOR BEDROOMS.

### II.



ONE of the decidedly attractive pieces of needlework shown at the rooms of the Society of Decorative Art was a bed-cover made of fine soft crash, so neatly joined in lengths that the stitches were almost imperceptible, and embroidered in fine crewel with a branching "all-over" design of singular grace and beauty. This style of embroidery has no special name, but for want of a more specific title, has been called "grandmother's crewel-work," repeating, as it does, the old conventional roses and carnations that spring from a common stem, and are varied by pretty flourishes, all produced in grayish blues and reddish pinks and amber yellows, with greens that suggests the stalk of growing lavender. The price set upon this quilt was one hundred dollars, and the worker is reported to have said that her labor was barely covered by the sum affixed. I see, however, no difficulty in undertaking such a piece of bedroom decoration if one has fair acquaintance with the methods of ordinary Kensington stitches. The chief difficulty to an outsider lies, of course, in finding an appropriate design, and in having it applied to the ground for working. Where conventional coloring is so freely used—and one would think it no shame to perch a blue bird on a rose-colored branch, or to bestow yellow foliage on a gray-green blossom—the artist has certainly a comfortable liberty of choice. I recall various square and oblong designs, enclosing scrolls or geometric patterns, scattered throughout the pages of *THE ART AMATEUR*, that might, with a little interesting study, be adapted for such a purpose as is above described.

To show what ingenuity has done, a lady, sitting at breakfast one morning in her country home, was invaded by a persistent peddler, so intent on vending his wash-cloths, woven in squares, to be cut apart when used, that she could only get rid of him by investing one dollar in the purchase of a dozen. The coarse cream-colored web of woven cotton, as it lay upon the floor, suggested to her a ground for needlework. With her needle alone, having no pattern indicated, she worked upon the meshes of each square some flower or sprays plucked in her daily walks. In the wide connecting threads between the squares she interwove blue ribbons. With threads of coarse darning cotton she knotted a fringe around the borders, and her bed-cover for a set of "cottage" furniture came in due time to be more admired than its modesty had ever dreamed of!

A very effective bed-cover has been made in Bolton sheeting, to imitate one dating from "old colony times." The design is a tree, with conventionally grouped branches so disposed as to cover the entire ground of the stuff. On these branches are seen paroquets, birds-of-paradise, and other showy birds, the whole cut from French chintz of the best quality, and worked down with washing silks and crewels. There are now to be bought in New York a variety of these beautiful chintzes, having large bold patterns in soft hues upon a ribbed ground of cream-color, which present exactly the idea of this ancient handiwork. In using them for appliqués, curtains and bed-covers might be made to match, although continually varied in detail. Bolton sheeting is bought at one dollar a yard in double width, the French chintz at a dollar and a half a yard, also in double width. English filoselles are somewhat superseded for bordering appliqués by a new silk called filo-floss, which is easier to work with.

Still another bed-cover, easily made and highly effective, is a stout linen sheet, divided into squares and oblongs by lines of brier-stitch or herring-bone in china blue crewel, leaving the central division larger than the rest. In each one of the irregular divisions thus obtained, work with crewel in two shades of blue, pointed with stitches of blue washing filoselle, geometrical patterns not too minute in detail. If desired, this cover may be made in unbleached muslin, with appliqués patterns cut from dark blue linen. In either case pillow-covers are made to match.

A linen sheet, treated in similar fashion, had poppies and ragged robins worked in each square; black silk was used for the veining, and an edge of coarse linen lace was sewed around. Where it is desired to take a little additional pains, the worker may secure a beautiful result by pulling the threads marking the divisions, and working them in hemstitch. Outline work, as suggested in the last paper, is the most simple method of arriving at an effect in this branch of decoration. To vary the result, a darned-in background is often added.

Of this work a few varieties may be described: A design of large passion-flowers, outlined in chocolate brown crewel on crash, has a background of old gold threads of crewel darned in wavy lines. The artichoke plant is the subject of a spirited design, outlined on linen in shades of orange, the background

covered with arrow-head stitches of dull yellow crewel, suggesting the seeds of the plant. A quilt made in England of écrù homespun cotton has conventional designs of white linen thread covering the ground. The effect in this is produced by the endless variety and different direction of the stitches taken. A cover made of unbleached muslin has an orange tree and fruit appliquéd in old gold serge, the background darned in with parallel lines of shaded yellows and browns.

Cross-stitch is much used upon huckaback, crash, linen, and satin sheeting, for bedroom decoration.

The entire outfit of a chamber may be done in Russian patterns, with red and blue ingrain knitting cottons, upon any one of the materials named. It is generally carried out in borders worked over canvas, the threads afterward withdrawn. I have seen bed-curtains, valance, dressing-table cover, and widow curtains,

covers, pincushions, lounge pillows, and fine hand towels, as well as to many articles used in the dining-room.

Darned netting, one of the earliest of English industries, is still used, a sixteenth century bed-cover having been recently copied here. It has twelve squares, each one with a figure representing a month of the year, outlined in colors. Old Florentine silk table-covers, with borders of netted silk darned in different colored flosses, which may be seen in more than one bric-à-brac shop in New York, are admirable models in colors, design, and execution.

Painted Nottingham lace is a novelty in bedroom draperies, but until I have seen specimens that seem more in keeping with the standard of modern art-work, it is not to be recommended in this list. Rather should Madras muslin, in all its varieties of faint hues, quaint designs, soft folds, and lovely texture be advanced as the chief among transparent draperies. If needlework be added to this ground of Madras muslin, it must be in the shape of outlines, or darned lines of filoselle introduced upon the woven pattern of a plain cream-tinted stuff.

Drawn-work, as applied to bedroom decoration, is without doubt both elegant and substantial. An English lady, lately resident in Lima, has seen the "Chola," or Indian girls, spend months and even years over a

single piece of darning "à jour," and the specimens of nun's work still sent here from South America are marvels of spider-web delicacy. The pattern, which appears to be appliquéd on an open work of threads, is formed by drawing the design on linen or even linen cambric. This is worked down, and button-holed around, forming conventional flowers with open-worked centres. Some threads of the stuff are afterward cut and withdrawn from it, those that are left being wrought into a fine strong lace-like texture. Sometimes the open-work is darned with queer figures of birds, beasts, and mythical animals.

In Lima, brass bedsteads are in use, draped with curtains formed of darned "point à jour," lined with blue or rose-colored silk. A silk quilt of rose satin broché with white, fine down pillows covered with rose-colored Chinese silk, pillow-slips of linen drawn-work, open at each end, with sheets similarly adorned, form the couch equipment of a wealthy citizen.

Ordinary bed linen can very easily be beautified by a narrow decoration of drawn-work at the upper end of the sheet, with the initials or monogram of the owner added in one corner.

Marking linen is an old-fashioned art that is too much neglected nowadays, especially since a well-known Coventry manufacturer is sending out advertisements of names woven to order in old English script, either scarlet or blue, at an exceedingly small price. These, by the way, are very nicely done, and may be sewn upon every article of household linen, as they come woven in narrow strips of white. But nothing takes the place of graceful old letters from manuscripts of the middle ages. The scribes of those early days produced an infinite variety of ornamental letters with surrounding scroll-work. Alphabets representing children in many charming attitudes were in vogue during the early part of the sixteenth century, the Basle printers scattering them freely about their publications. Holbein has bequeathed to the world one of these alphabets, as have Albrecht Dürer, Anthony von Worms, John von Calcar, and other equally distinguished artists. Alphabets of simpler form are to be had; and surely the work bestowed in marking our linen would not be thrown away, and if we might venture to suggest, would be more satisfactory in the end than a crash tidy embroidered with bulrushes and sunflowers.

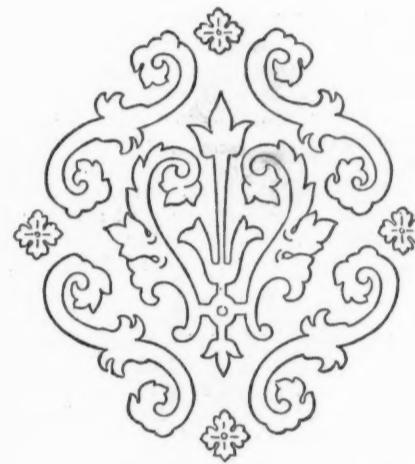
CONSTANCE CARY HARRISON.

## NEEDLE WORK NOTES.

THOSE useful bags which are a part of almost every woman's shopping equipment appear among other novelties made of substantial and homely bed-ticking. For these the narrow blue-and-white striped ticking, cut about eight inches long and ten inches wide, is chosen. The blue stripes are covered with gilt braid and the white stripes ornamented with point-russe stitch in colored silks—green, red, blue, and orange—spanning the white at small intervals, the broad edge of the ornament resting on the gilt braid. The result is as pretty and rich a combination of colors as one could wish. The bag is then made up with colored satin—red, brown, blue, or green—and is gathered with a puckering string at the top. The bed-ticking part is also partly lined with satin, and the lined corner is turned over.

Round straw boxes with covers are transformed into handsome collar boxes by lining them with silk after they have been embroidered outside with a wreath of daisies, cornflowers, forget-me-nots, buttercups, or any other favored flower. The top is ornamented with a bow of satin ribbon of some contrasting color.

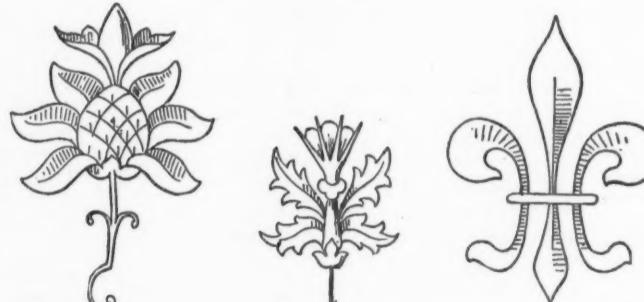
For pincushions in daily use the hemstitched and fringed doyleys of momie cloth, either white or gray, embroidered in



FRAGMENTS FROM A READING-DESK COVER.

PRESENTED BY CHARLES V. TO THE MONASTERY OF ST. JUST.

worked in Russia, upon coarse linen stuff, after this fashion. The curtains had a central design, representing a number of quaint little maidens clad in red and blue playing some national game beneath the branches of a fir-tree. The dressing table had a design of crowing cocks in scarlet, arranged in a procession between bands of blue, with vines of yellow. The bed-cover represented a sleighing scene, amid a snowy landscape. It cannot be denied that "primary colors" play an important part in the color scheme of these draperies. They are ab-



ENGLISH FIFTEENTH CENTURY NEEDLEWORK.

ECCLESIASTICAL DESIGNS EMBROIDERED IN GOLD AND SILK ON BLACK VELVET.

solutely brilliant in general effect, but the amount of color might easily be reduced to suit the "greenery-gallery-Grosvenor-gallery" requirements of to-day.

Russian work is especially suited to the decoration of bedroom towels. Some of the deep red and blue borders now worked for that purpose are exact reproductions of patterns found in continental museums.

Holbein work, a variety of Russian work, the stitches so taken that both sides are found alike when finished, is applied to toilet

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outline stitch in English silks, are used. The designs are usually humorous, and, if original, so much the better. The desirability of such covers lies, of course, in the fact that they can be often washed.

Children's bibs are made of the oblong momie cloth towels with borders. These are cut out to fit the neck, and the front is ornamented with some of the many prevailing scenes out of child life in outline stitch.

The broom brush is one of the favorite objects of decorative fancy. An easy and pretty method of rendering it attractive is by means of two embroidered pieces of felt or other material cut to fit the broad sides and connected together with puffs of satin which shape themselves to the brush.

How to dispose of Christmas, Easter, and birthday cards is among the puzzling questions of the season. Various wire racks have been brought out for this purpose, but the effect, as a wall decoration, has not been agreeable. This can be remedied by lining the wire rack with crimson satin slightly puffed, and arranging the cards so that the satin will make a sort of frame. Above is a crimson-covered border, on which is embroidered the word "Souvenir." Below is a corresponding piece embroidered with flowers and hung with tassels.

Stamped plush leaves and flowers are coming into use among the handsome ottomans and chair seats. These are produced with the most careful attention to the drawing, and are applied with tinsel braid mingled with colors. Two beautiful banner screens had a decoration of autumn leaves in stamped plush imitating perfectly their colors and forms. The arrangement of such a design depends, of course, on the individual's taste and skill; in this case the leaves were grouped as if growing on a broken branch.

The use of tapestry cretonnes in appliquéd continues to increase, the cretonne being transformed by the embroidery and tinsel braid which are used. A branch of leaves and flowers, for example, is cut out and applied to blue satin, and treated in the different outlines with embroidery in crewels. The tints chosen simply emphasize the under color. Such treatment is left very much to the taste of the worker, and with it very striking effects can be produced. The outer edge is retraced with tinsel braid. Stripes of cretonne thus treated are used with the richest materials. Sofa pillows of plush, for example, have a diagonal stripe of the cretonne on an ornament in one corner.

The Decorative Art Society has recently produced some beautiful work. The chief piece is a two-leaved screen, with panels of dark olive green velvet. Distributed over the surface is a vine disposed in scrolls, so ingeniously varied that no repetition is apparent. This vine is worked in olive silks, and the flowers, which are single conventionalized forms, are also widely varied and wrought in shaded yellows. Here and there are perched birds worked in Kensington stitch in shaded browns leading out to yellow on the breasts, and occasionally brown insects are introduced. The screen is mounted in ebonized wood.

Another noteworthy piece of work is a sofa pillow in light olive brown silk. The surface of this is treated in light brown silk floss, scarcely differing from the ground in tint, covering it with small oblong blocks in outline. These are crossed with diagonals, and all the points of intersection caught down with a crimson thread. This treatment covers the entire surface except the design, which is left, and consists of a graceful branching plant, with leaves and long drooping petals in the flowers. These are simply outlined with slight veining in brown, crimson, and green silks, used apparently indiscriminately, and giving an agreeable sense of color. A small band of olive plush serves as a border, with a fuzzy silk trimming as a finish.

A scarf table-cover at the Decorative Art-rooms, on yellow satin diagonal, may offer some valuable suggestions. The decoration of the border is a band of scroll-work, which might have been taken from some elegant Renaissance design. This is worked in darned stitch with brown, yellow, and pale red filolettes. Below is a small border of pale red plush, with a heavy fringe of yellow.

Among smaller pieces, distinguished chiefly for beautiful handiwork rather than by the importance of the design, may be mentioned a crash tidy, divided by hemstitching into squares three inches in diameter. Each of these squares includes a conventional design worked in shaded greens, which contrast so finely with the natural color of the crash as to give it an importance in the presence of much more elaborate work. A second piece is a white satin mouchoir case. On the upper side there is no decoration, but a few branches of pinkish white clover, with the leaves lying across the lower right-hand corner. The embroidery is exquisitely wrought and the design simple, but faithful both in color and drawing. A third piece is a work-bag, the lower part of fine linen crash. On this are embroidered and illustrated the nursery legend of Elizabeth, Lisbeth, Betsy, and Bess, in colored silks, with comical fidelity. There may be mentioned also sheets of cardboard, with an oval cut out of the centre suitable for a photograph. These are covered with yellow diagonal and dark red velvet, and embroidered about the oval with small branches of the palmetto in shaded browns.

Housekeepers fond of dainty napery cannot find anything more pleasing than doyleys of fine linen, fringed on the edge and hemstitched within, describing a central square. The corners of this hemstitching do not intersect, and much trouble is thereby saved to the needlewoman. The inside is divided into diamonds, with brownish yellow silk in outline stitch, and inside of the diamonds are central rings with rays and four-leaved clovers, also in outline stitch. Other doyleys have bunches of cherries, flowers, and conventional designs, but these are all done in brown tints, scarcely varied by other colors, and in the finest of silks. Still others have Chinese and Japanese pottery designs, done in the lighter blues, reds, and olive greens.

There is no finish prettier for a banneret or other small work than couchings of filolette or crewel. A straw silk banneret may be edged with couchings of green filolette or crewel, caught

down with silver tinsel thread, and a tinsel braid of silver and green on the outer edge. Arabesques on table-covers are appropriately made in this way with couchings. The advantage lies in being able so easily to effect a combination of colors as well as to cover spaces rapidly.

Small panels are made by inserting painted silks, after the Pompeian designs, which can be found printed in colors, and which were produced as Christmas cards earlier in the season. It is the method of framing these on the large silk backgrounds which constitutes the most important novelty. This is done with gilt braids of several sizes—for example, two small braids inclosing a wider braid. These are afterward treated with colored silks in point-russe stitch within diamonds made by narrow tinsel thread mixed with colors. Each braid has a separate ornamentation. The outer braids are more simply treated—for example, being crossed at intervals with black, as distinguished from the diagonal lines of the centre braid.

## Correspondence.

### COCOA-NUT SHELL CARVING.

*Editor of The Art Amateur:*

SIR: It may interest some of your readers to know that the shell of the common cocoa-nut furnishes an inexpensive and excellent material for carving sugar-bowls, spoon-receivers, drinking-cups, match-boxes, snuff-boxes, buttons, combs, and a great variety of other useful and pretty things. The accompanying illustration represents a sugar-bowl of carved cocoa-nut shell, mounted with silver, which excited much admiration as a unique and attractive wedding present. Amateurs who wish to experiment in this direction should select as symmetrical a cocoa-nut as possible, saw off the rough or "monkey-face" end, and at once take out all the "meat"; because,



COCOA-NUT SHELL SUGAR-BOWL.

if left too long, it is apt to make the shell crack. File away the rough outer coat until the shell is tolerably smooth. Sketch your design on the surface with ink. Then, with a wood-engraver's lozenge-shaped tool, cut all around the design, more or less deeply, according to the thickness of the shell. After this cut away the background evenly, so as to leave the design in relief, and then finish the carving with chisels and such other tools as are suited to the particular work. The tool must be guarded by resting the thumb on the work, as the material is hard and comes away in small particles. After the carving is completed, finish off with files and pumice-stone, and polish with linseed oil and powdered pumice-stone.

L. A. KIEFER, Indianapolis, Ind.

### EASTER DECORATIONS.

*Editor of The Art Amateur:*

Can you oblige us in the next issue of THE ART AMATEUR with some hints for Easter church decorations?

SEVERAL SUBSCRIBERS, Cincinnati, O.

ANSWER.—Decorations such as wreaths, texts, banners, crosses, and other designs may be carried out with great success with flowers. For a text made in flowers, an economical and yet a very effective plan is to cut the letters out in cardboard, and paint them over with the same color as the flowers you purpose using. When dry, wash over with strong liquid glue, and before this dries take the heads of the flowers only and press on the letters, taking care to cover the cardboard entirely. A flower may be broken or torn, and it will answer just as well as the best. For a banner or device on a wall, a groundwork might be made entirely of the petals of scarlet geraniums, the letters or design of white flowers. If you wish to keep your design for further use, small everlasting flowers would be best. Moss forms the best green ground. White is essentially the color for Easter, and lilies the flowers of all others for decoration. We have seen small banners made entirely of them. A framework was covered with white cardboard; on this was sewn white cotton;

upon this sprays of maidenhair fern, so that the ground was lightly covered, no two sprays overlapping each other; on these a cross of lilies was placed the full width of the frame. Wreathing for Easter may be made by sewing moss on strips of brown paper cut the right width and length; the flowers and leaves are sewn in; if plenty of good damp moss is used, the flowers retain their freshness for a great length of time.

Few country churches have a reredos, and, as the east end is the one upon which the greatest taste and skill should be expended, it may be useful to suggest a temporary and decorative one, which, with some decoration on the font, would be sufficient for a small church. Let a framework of thin laths be made, the length of which should reach from one side of the east window to the other, and make it two and a half feet deep, or whatever depth may be necessary to fill the space. Divide this into three parts. Make the centre twice the width of the sides, and on each side this centre place a lath, so that they will be four or five inches apart; cover the whole frame with red or white. You should now cut a cross, or any other suitable device, and cover it with flowers for the centre; a panel of flowers on each side over the frames, and a similar panel on the two outsides, or omit the centre panel and have only the outside one; then add a wreath made very neatly on paper round the whole.

A permanent ornament of this kind may be made with a little needlework at a small cost. Take a piece of red or white serge cloth the size required, trace on it your design in the centre, a floriated cross of lilies and passion flowers or a floriated medallion and the sacred monogram, and work over with arrasene. This is an excellent material for quick effective work, and far less expensive than silk. Two or three shades of green, and two of gray, and one of yellow, would work a centre of lilies. The arrasene may be worked in like crewels, in long stitches of nearly an inch in length, or laid on and sewn down with cotton; this latter method is the best for the border. Texts made in the same manner, in handsome letters, would be effective, and any simple ecclesiastical scroll, worked in two or three shades, would more than repay the trial.

### THE DANGERS OF PICTURE-RESTORING.

*Editor of The Art Amateur:*

SIR: An experienced furniture dealer gave me a mixture of oil, varnish, etc., to brighten up some oil paintings, but the "stuff" has "crawled" and dried in drops and streaks, so that in some places I can scrape it off. Of course it looks bad, and I ought to have known better than to use it. What will remedy the trouble?

AN OLD SUBSCRIBER, Fair Haven, Vt.

ANSWER.—It is impossible to advise you safely without knowing more about the condition of the paintings and the nature of the "stuff" you put on them. An article on picture cleaning and restoring, in THE ART AMATEUR for April, 1880, might afford you some useful hints.

### MAKING SCREENS.

*Editor of The Art Amateur:*

SIR: In the dreary winter season, and during the long cold days of spring, it is satisfactory to find an occupation which is useful, artistic, inexpensive, and so engrossing that one quits it with reluctance and returns to it with renewed pleasure. Few people will deny the usefulness of screens in the ill-built and draughty houses of the present day; and even if not wanted as a personal anti-rheumatic precaution, still they are handsome and salable articles to present to those insatiable ladies who are always getting up "bazars."

A full-sized screen generally consists of four panels, each about seventy-two inches high, and twenty-four inches wide; but a very pretty and useful one is made of three panels, forty-four by twenty inches, a size large enough to screen the back of a chair from draughts, but not too high to be seen over. The first thing to be done is to decide on the size you prefer and to have a wooden framework made; any ordinary carpenter would be capable of this, and a great many boys would find it a charming occupation for their own hands. You then stretch canvas tightly across the frame, nailing it neatly round the edge. The canvas costs about five pence a yard. Size the canvas with melted glue, which will make it stiff and take away any creases. The most usual way of making screens is to cover the canvas with sheets of black paper on one side and dark red on the other. The paper is put on with paste which has been strained; size may also be added to it. Colored pictures and scraps are then pasted on the black side, and uncolored prints on the red side. Of course water-color drawings are useless, as the colors would run. The screen is then sized, and when the size is quite dry, varnished. A colorless size may be made (for those who object to the yellow tint of glue size) by stewing down old white kid gloves in a little water; when they are quite reduced to a pulp, strain the water, which should be strong enough to become a jelly when cold; use warm, and go over every part of the screen quickly and carefully; you should varnish in a warm room, especially when the weather is frosty; if the frost gets in, the varnish will suddenly present the appearance of milk. Sometimes the varnish is thick and does not work easily; in that case place the cup containing the varnish in a basin of hot water; a little turpentine may also be added. Varnish should always be used warm, and the brush with which it is put on should be thoroughly clean, dry, and warm. Try to put it on as evenly as possible, taking great care to go over the whole surface. The screen is finished by a narrow border of stamped leather or of gimp, which is put along the top and down both sides, and is fastened at regular intervals by brass-headed nails. The panels are, of course, united by hinges; the easier plan is to put the black paper on each panel separately, then join them together before sizing and varnishing them; the hinges can be covered with strips of black paper, or black furniture braid.

The great difficulty with these screens is to put on the black

## THE ART AMATEUR.

paper smoothly; I find this a most troublesome process, and for myself, I greatly prefer either of the following methods: No. 2, I call the Japanese screen. The framework is covered with canvas as in No. 1; this is then painted with good black paint, three coats, then with gold paint, Bessemer's or Ordish's. Put in Japanese designs, storks, flowers, Fusiyama, ladies in balconies or boats, men with umbrellas—anything that strikes your fancy, sometimes allowing the subject of one panel to stray into the next. If you are not very confident of your drawing, the design may be sketched first with a yellow crayon; but should you make any mistakes with the gold paint, if you will allow it to dry you can easily paint it out with a little black paint, taking care also to let that dry before you work on it again with gold. A Japanese border taken all round the screen (not round each panel) adds greatly to the rich effect of the whole. It saves a great deal of time and trouble to stencil it. Draw the design on cartridge paper, or strong brown paper, cut it out and varnish the paper; when quite dry, place it in position and dab the gold paint on with a stencil brush. There should be very little oil in the gold paint or it will run. If you have to do a great deal of the same pattern it is worth while to have the stencil plate cut in tin; any tinman can do it; I usually pay two shillings for one. Tin can be cleaned better than paper, and never gets "messy." Put on the gold paint very thick or it will soon change color; you may go over the designs two or three times. Hinge, size, and varnish as in No. 1, only beware of putting turpentine in the varnish.

No. 3 is the simplest way possible of making a screen. The wooden framework is covered with enameled cloth; light blue on one side, and black or mahogany-colored on the other, will look well; suitable designs are painted in oil colors and the screen is done. Flowers look very well on a screen of this sort; wild roses or honeysuckle on the blue side, and sunflowers, nasturtiums, or poppies on the other side. Birds and butterflies add to the effect. Eastern street scenes also look well on the blue, while interiors may be put in on the brown. It can be finished off like the others with a stamped edging and brass nails.

JACQUELINE, Pentsison, Cardigan, Wales.

## FIXING PASTEL DRAWINGS.

Editor of *The Art Amateur*:

SIR: Is there any simple preparation safe to use for fixing pastel drawings? If so, please tell me how it can be made and applied.

S. B., New Orleans.

ANSWER.—Infuse an ounce and a half of the best isinglass, during twenty-four hours, in five ounces of distilled vinegar. Add a quart of hot water, and keep the liquor in a gentle heat, but not warmer than can be borne by the finger. Stir it until the isinglass be entirely dissolved, then filter it through paper. Put the filtered liquor into a large bottle, pouring in alternately a glass of this compound and a glass of spirits of wine. The bottle may then be corked, and the liquid shaken for about seven or ten minutes, to mix the whole sufficiently. When this mixture is to be used, place the picture horizontally, with the crayoned side downwards, supported at the sides or corners so that the color does not touch the table. The liquid is then applied to the back, with a brush of about an inch in diameter until the liquid has penetrated through to the crayoned surface, and all the colors become moistened and shining, as if varnish had been passed over them. The first application will penetrate quickly, in consequence of the dryness of the paper, and the absorbent nature of the colors. This is repeated, but with less liquid, and every care must be observed to spread the mixture with great evenness over the back of the picture, in order that there be no stain. When this process is completed, the work may be turned with its face upwards, and allowed to dry.

Sometimes there are colors which are not properly set by being once subjected to the process. In such case, apply the mixture again, in the same manner as before. There may still remain minute particles of crayon which have not been set by the liquid. Some of these particles might become detached from the background, and cause mischief to the flesh colors. They must, therefore, be removed by passing the finger over the background, in the same manner in which the picture was painted. Should the drawing have become flattened in tone, or should it appear that a greater degree of decision or force is anywhere required after the work has been fixed, a portion of crayon may be dissolved in a small quantity of this liquid, and in this way the crayon may be employed, like body color, to touch upon and to strengthen these parts which may require additional force.

## AN EX-SCENE PAINTER'S PROTEST.

Editor of *The Art Amateur*:

SIR: The branch of art known as scene painting is little understood, and unfortunately still less appreciated. From the mere fact of the great obstacles to be overcome, it is so difficult in its production of effects that, as an ex-scene painter, the writer feels bound to claim for it the place it deserves to hold in the estimation of the thinking public.

It is obvious that before the commencement of a work of importance, covering some hundreds of square feet, a scaled sketch or drawing must be made. These sketches are generally in water-color, and frequently command good prices after having served their purpose. Hence it becomes evident that the successful scene painter must be enough of an artist to be able to draw and color decently, on a small scale as well as on a large one. As with all other artists, so it is with him, a labor of years to attain to excellence in his especial branch. No matter how great his natural talent, he requires practice and genuine work before he can place his conceptions artistically upon the canvas; and so far from producing a scene in a few hours, as some people imagine, it is, on the contrary, frequently a work of many weeks. For example, the scene of the Square of St. Mark, painted by W. Telbin, Jr., for Chas. Calvert's production of the "Merchant of Venice," in Manchester, occupied that artist for more than nine consecutive weeks of close application—the sky upon the back cloth being alone a work of no less than five days. The sketches made previously in Venice, purposely for this and other scenes in the play, were sold afterwards for high prices.

One of the great disadvantages under which the scene painter has to labor, is the supreme indifference to him and his work displayed by the press. He may slave away months of his life upon the production of the scenes for a play, and, without personal influence with the critics, his efforts are in nine cases out of ten utterly ignored. He knows that any mention of his work is left entirely to the whim of the dramatic critic, who goes to the new piece to bestow upon it his praise or condemnation, as he may think fit, who is generally devoid of any knowledge of painting, and who looks upon the scene solely as a background for the performers. The young enthusiast who has labored so long upon the mounting of the play—often working till the small hours, and frequently all night, will usually find, on reading the papers the next morning, that there is a whole column of praise devoted to the sublime genius of the comedian who has been making grimaces at intervals from eight till eleven, and that the work he has prided himself upon so much has not even received mention.

A proper acknowledgment of his efforts would certainly be a goad to his ambition. But thus ignored, like many another young painter, with bright talents and boundless enthusiasm, he comes gradually to the conclusion that there is no real benefit to be gained in the end, and that it is quite as well to get through the work just decently enough to claim his salary on pay day. It has frequently happened, to give a case in point, that upon Mr. Irving's productions at the Lyceum Theatre in London, perhaps the

finest the world has ever seen, the only notice taken of the scenery has been an addendum at the end of two or more columns of criticism—"the scenery by Mr. Hawes Craven is up to his usual standard"—or some other remarks equally encouraging. Not a word of consideration or commendation does the painter receive for the many weeks of labor and research spent in the reading-room of the British Museum, or in consultations with the first architects and archaeologists before the months of actual painting began.

Equally worthy of eulogy in this country are the fine interiors, for which Mr. Marston has made the Union Square Theatre celebrated, where every detail, whether in construction or mural decoration, is the result of close study beforehand. Another notable work is the curtain of Wallack's New Theatre, wherein every inch of that eleven hundred square feet of canvas has been painted by Mr. Goatherd from the material with an exactness, and yet with an artistic rendering, only to be arrived at by the study of years; the whole composition being a most harmonious blending and massing of color. Let those who have looked upon scene painting as merely mechanical, examine for one minute the effect of that piece of work, wherein some of the folds in the drapery are painted with such realism as to create almost a feeling of disbelief that it is not the real fabric, and ask themselves whether it is the more difficult to obtain this effect upon such a panel, or upon a two-foot canvas.

J. M. W. Turner was in his early days a scene painter, and, although it is not generally known, so was Sir Edwin Landseer. Add to these Leitch, Clarkson Stanfield, some eminent French painters, and last, but not least, David Roberts, whose scenes in the old Drury Lane Theatre are still preserved as the work of an artist who was frequently known to confess that he owed all his knowledge of breadth of effect to his practice as a young man in the "Painting Room."

It is to be hoped that ere long the indifference with which this branch of art has been regarded will wear away, and that its followers and their work will receive deserved acknowledgment. By the mere fact of theatrical scenery being made a subject for art criticism, its improvement will be rapid, and not only will it grow to be a labor of enthusiasm with the artists themselves, but by proper newspaper notice it will in course of time attain to its right place in the estimation of the public at large.

E. S. P., New York.

## DECORATION DEFINED—A STUFFED EAGLE.

Editor of *The Art Amateur*:

SIR: Will you oblige a constant reader (1) by defining all that is implied by the terms "decorated" and "decorative" in art? and (2) by suggesting a suitable mount for a stuffed eagle? I have to admit such a treasure (?) into my library, and the taxidermist who has the bird in charge advises a piece of rock. I cannot think that the rock will look proper on the carpet. A friend suggests a stout limb of an old cedar; but then I am puzzled to know what the cedar should rest upon. The bird must be about three feet from the floor and standing near a cabinet of books.

F. W. A. O., Hyde Park, Mass.

ANSWER.—(1) The terms "decorated" and "decorative" in art are used in opposition to the term "pictorial" in art. The conditions of the latter demand a scene or object in perspective and a certain degree of imitation. The former implies only the ornamental treatment of surfaces, without necessarily requiring either natural forms, perspective or imitation. (2) A stuffed eagle in a library, "only three feet from the floor," is likely to be a difficult tenant to adjust. We advise you to place it as high as you can; for instance, on top of the book-case. Your taxidermist can easily mount it on a piece of thick plank, heavy enough to stand firm. If you cannot do this, then have a tripod perch of polished oak or ebonized wood, with metal "shoes" that can be screwed to the floor. This, of course, may be of any desired height, and the crosspiece at the top may be a section of a cedar limb, if you choose, though we should prefer a crossbar similar to the legs of the perch.

## GROTTO FERNERY FOR A STAIR-LANDING.

Editor of *The Art Amateur*:

SIR: My house has a landing, with a recess between the first flight of stairs and the second, overlooking a stack of unsightly chimneys, and my wife wishes to use this recess for a fernery. I tell her it would involve the expense of a heating apparatus and a good deal of money to maintain the plants. She says no: the cost would be very small, and no heating apparatus is needed. We have agreed to leave the matter to you.

C. E. LEES, Toledo, O.

ANSWER.—Your wife is perfectly right. A small grotto fernery would be the best use to which you could put the landing. By choosing hardy ferns no heating apparatus is needed to keep the plants healthy; they involve little expense after the first outlay; and will always look fresh and green in places where flowering plants would either never thrive or quickly lose their bloom and fragrance. They require but little attention, only needing to be kept free from insects and tolerably moist. As ferns thrive better in pots than when planted in beds, virgin cork to a height of four feet should be arranged round the sides of the landing, about which the ferns in pots should be placed. Pots should then be hung in profusion up the sides to the ceiling, and baskets filled with various kinds of lycopods suspended from the roof. Water introduced is always an improvement, and can be managed by running a pipe connected with a cistern behind the cork to the middle of the back of the recess, and allowing water from this to drip over rockwork and ferns into a large and shallow reservoir that is fixed to the floor beneath and provided with a waste pipe.

## SUNDRY QUERIES ANSWERED.

S. S. S., Williamsport, Pa.—Plaster casts may be painted, if they have been first thoroughly sized with isinglass and water, to prevent the paint from sinking in. If too shiny, rub them with turpentine. A soiled plaster cast that has not been painted should be thoroughly rubbed, and with a penknife carefully scraped when the dirt will not readily come off.

E. L. BRESSANT, New Haven, Conn.—It is entirely practicable for you to fire your overglaze work yourself. Write to Stearns Fitch & Co., Albany, N. Y., for price-list of portable kilns and directions for using.

AN OLD SUBSCRIBER, Lowell, Mass.—We do not know that materials for tapestry painting are sold in Boston as yet, but Wadsworth Bros. & Howland, we are informed, will soon have them. For information concerning this sort of painting, address C. S. Samuel, 42 W. 23d St., New York.

THE OAKS, Cazenovia, N. Y.—The Düsseldorf water colors, manufactured by Dr. Fr. Schoenfeld & Co., come in tubes. It is, of course, however, oil-colors, and not water-colors, that are used with turpentine as a medium for painting on satin.

TWO GIRLS, West Haven, Conn.—Illuminations on vellum would certainly not be salable unless of extraordinary artistic merit. Heraldic designs are sometimes embazoned on vellum, but such work, of course, is only done to order.

D. G., Delaware, O.—The South Kensington School of Art is a school similar to our American art schools, with teachers for the several departments. It is open for pupils in the summer as well as in the winter.

## A LIBRARY FOR ART STUDENTS.

A SERIES of handbooks for the instruction of students in every department of pictorial, architectural, and industrial art has been begun by Quantin, the well-known Paris publisher. Each volume is to be written by a specialist in his department, who will divest what he has to say of superfluous erudition, and convey to the reader in the most interesting and direct manner the information he may have to impart. There are to be no less than a hundred of these volumes, which should form a veritable encyclopedia of art. The entire work is to be under the general direction of M. Jules Comte, chief of the division of instruction in the French Government art bureau. The illustrations are generally abundant and good enough for the purposes intended. Mr. J. W. Bouton sends us four of the series, marked at \$1.25 each.

The "Manual of Greek Archaeology," by Maxime Collignon, accomplishes its purposes very well, so far as the text is concerned. It is simply and clearly written, with enough technical information to show that the writer is well informed, and not enough to make the volume dry for the general reader. Mr. Collignon begins with the origin of Greek art, showing the foreign influences which affected it, and treats briefly of the several departments of architecture, sculpture, terra cotta modelling, coins, gems, bronzes, and medals, reserving other branches, such as painting and mosaics, to be treated more fully in special volumes of the series. The illustrations, while abundant enough, are far from satisfactory—a matter to be regretted, inasmuch as it would seem too much to expect the student to appreciate the great works of art whose praises are so freely sung in the text, when he considers how lamentably the original models have failed in inspiring the artists who supply some of the drawings.

Two passages in the book, especially interesting to American readers are contained in the chapter on "Phoenician Influences," where the author speaks of the Di Cesnola collection, and in the chapter in which he discusses the origin of the Venus of Milo. He seems to ignore that General Di Cesnola has written a book on Cyprus, the author only mentions the work of Newton and Colvin in that connection, and having heard nothing apparently concerning the Feuardent-Cesnola controversy he speaks of the temples of Golgoi and Kurium as if their existence had actually been established. In regard to the Venus of Milo M. Collignon inclines to M. Ravaission's theory, that this noble fragment belonged to a group of Mars and Venus like that preserved in the Villa Borghese. We must say this theory seems to us more reasonable than the curious fancy of Mr. Stillman, who, in a recent number of *The Century Magazine*, thinks he recognizes in this statue the Niké Apteros of Athens.

The "Manual of Artistic Anatomy" is by Mathias Duval, professor at the "Ecole des Beaux Arts." The subject is treated practically and comprehensively, and is serviceably illustrated, notably so in the chapter showing the action of the muscles in the various expressions of the face. The illustrations are insufficient for the full understanding of the text. Despite this, however, the manual is so much the best of its kind we have seen that we think it might pay some one to translate it into English.

"Mosaics," by Gerspach, treats the subject very agreeably, both historically and technically. The illustrations have a varied range extending from the ancient "Battle of Arbela," in the Naples Museum to Belloni's nineteenth century pavement in the "Salle de Melpomène" in the Louvre.

"The Painters of Holland," by Henry Havard, is a comprehensive sketch of the progress of Dutch art up to the end of the eighteenth century. The illustrations are numerous and valuable as memoranda of famous pictures, but only in a few instances are they in themselves of artistic value.

## BOOKS RECEIVED.

THE GREAT ARTISTS. MURILLO. By Ellen E. Minor. MEISSONIER. By John W. Mollett. New York: Scribner & Welford.

THE GREAT MUSICIANS. PURCELL. By Wm. H. Cummings. ENGLISH CHURCH COMPOSERS. By W. A. Barrett. New York: Scribner & Welford.

HOPES AND FEARS FOR ART. By William Morris. Boston: Roberts Brothers.

JOHN EAX. By A. W. Tourgee. New York: Fords, Howard & Hulbert.

## SUPPLEMENT AND FIRST PAGE DESIGNS.

PLATE CLX. is a design for a plaque or plate, drawn by Georges Wagner. Make the sky ultramarine and light sky-blue, lightest above; water, ultramarine and turquoise blue, shaded with neutral gray; leaves, deep chrome green and ochre; tops of cat-tails, brown 3, and black; lobster and crab, iron violet, shaded lightly with gray; shell, bluish and gray, with some red; sea-weed, carmine. In order to get the white horizontal effects scratch the water when very dry, and put a quick stroke of turquoise blue over it.

PLATE CLXI. is a design for a cup and saucer, drawn by Georges Wagner. Any ground will do, if it is light; the legs, handle, and part of the border of the cup should be gilded. Make the roses carmine 1 and 3; leaves, deep chrome green, mixing yellow, and grass-green, and brown; ribbon, light blue, shaded with darker blue. Make the monogram a light tint with a deep outline—for instance, light red outlined with brown. It should not be in gold, as that would make it look too much like barber's shaving cup.

PLATE CLXII. gives a variety of Japanese motives for decorations, which all amateur painters will find valuable.

PLATE CLXIII. is a design suitable for a plaque or panel, drawn by P. M. Beyle, from his painting in the Paris Salon of 1882. Make the sky ultramarine blue and gray 2; caps, white shaded with gray and mixing yellow; flesh tints, brownish (carnation and yellow-ochre); waist, deep blue and neutral gray; petticoat, brown 108 shaded with brown 3 and gray; baskets, ochre and brown; water like the sky, but more grayish; ground and stone, gray and brown; sleeves of the kneeling woman, reddish (brown, red, and gray); apron, warm gray, iron violet and neutral gray in the shaded portions; wooden shoes, ochre and gray with neutral gray for the leather.

PLATE CLXIV. gives suggestions for "etching" on linen, reproduced from illustrations by R. Caldecott.

PLATE CLXV. gives a number of Persian and Indian decorative designs, which art needleworkers will find useful.

PLATE CLXVI. is a design for wood carving from a panel by Berain in the Louvre.

The frontispiece is a design drawn by Camille Piton for a portrait plaque. It represents a German costume of the middle of the sixteenth century. Make the hat brown (brown 3, shaded with gray and black); feather on the left side of face red (red brown and brown 108); hair, brown with gray 2, brown shaded with neutral gray, and even a little bit of deep blue; flesh tint, ivory yellow, and carnation 2, shaded with gray and yellow brown; collar, small details in bluish gray, gray 1 and 2, and blue; sleeves in velvet (black, and brown, and sepia); front of dress, yellow brown shaded with gray 1 and brown 108. The ground showing the stroke of the brush may be in any color, as gray warmed with ochre.



Vol. VI. No. 5. April, 1882.

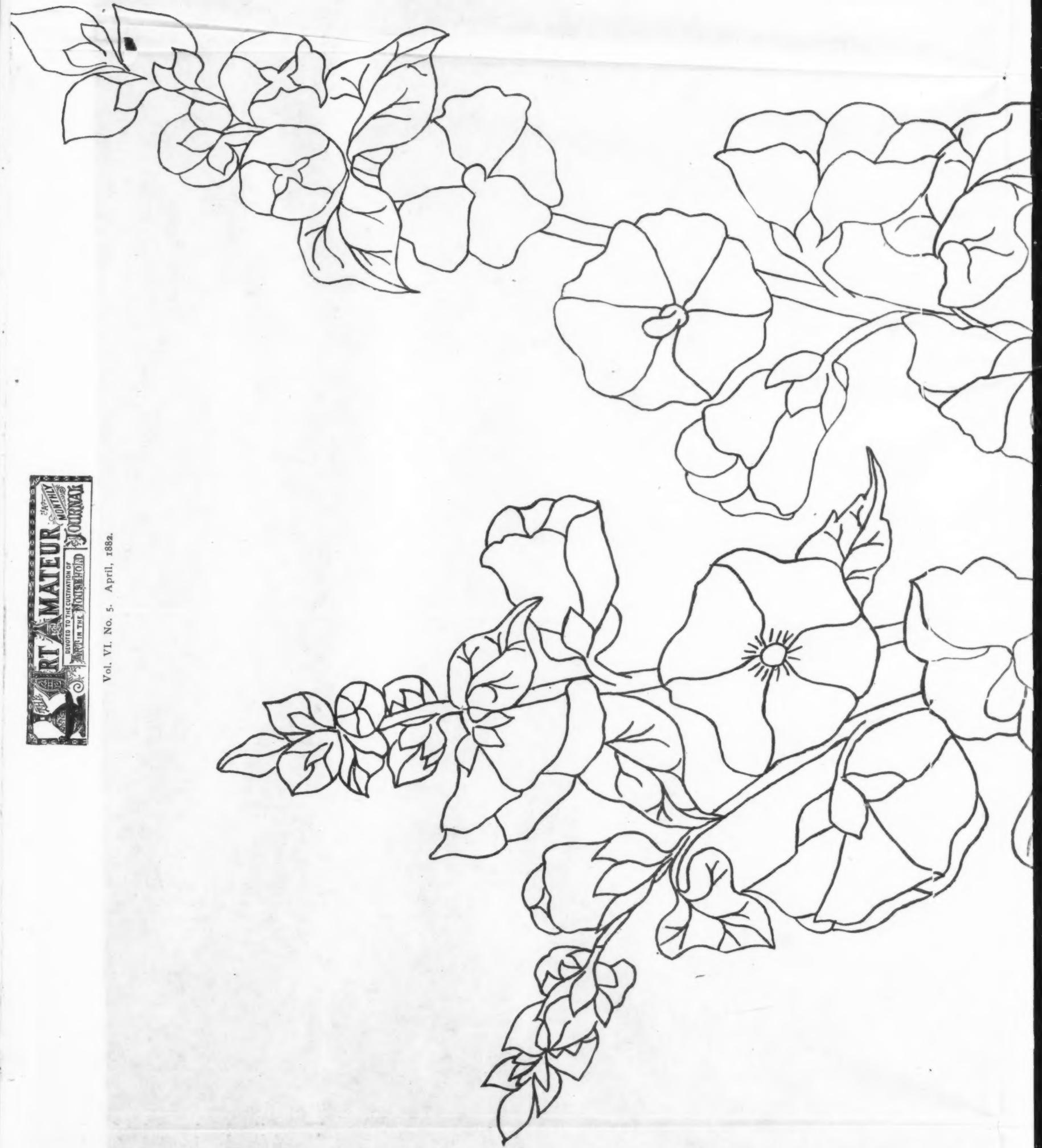






PLATE CLXX.—DESIGN FOR A SCREEN PANEL. "Hollyhocks."

DESIGNED BY R. H. BRAGDON.

(For directions for treatment, see page 112.)



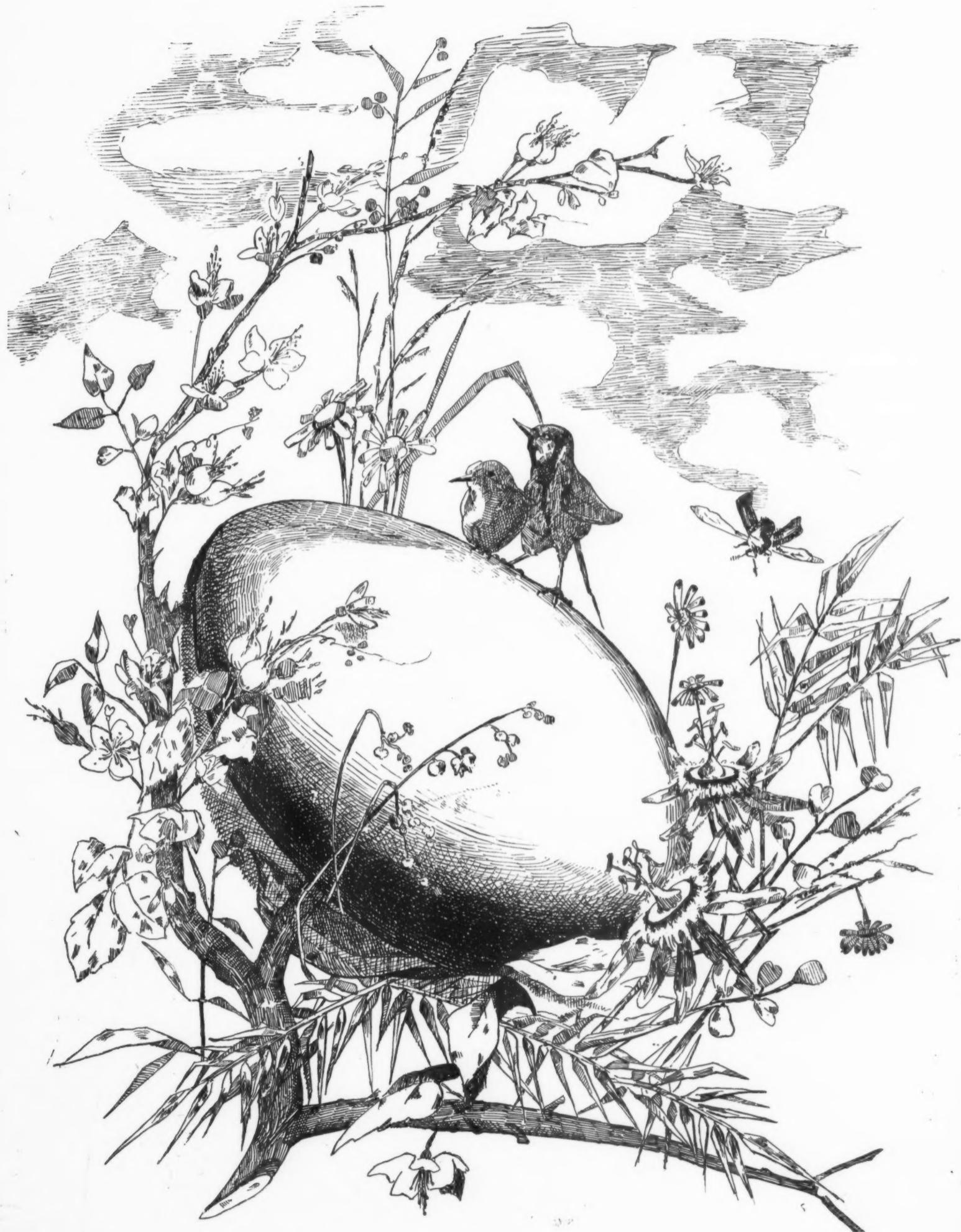
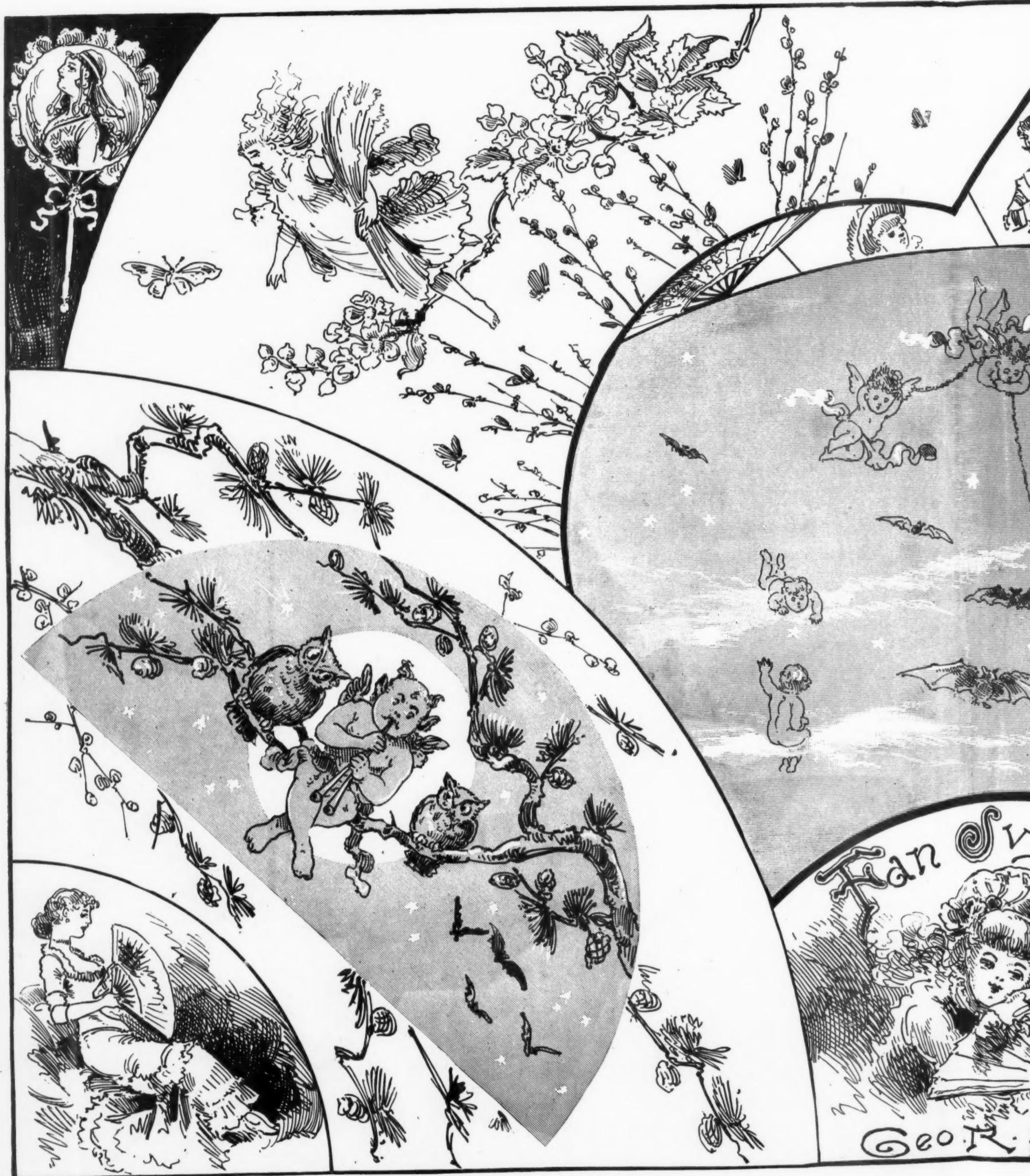


PLATE CLXVII.—DESIGN FOR EASTER DECORATION.

DRAWN BY GEORGES WAGNER.





"Tempus Fugit" from sketch by Miss M. Larned.



Vol. VI. No. 5. April, 1882.

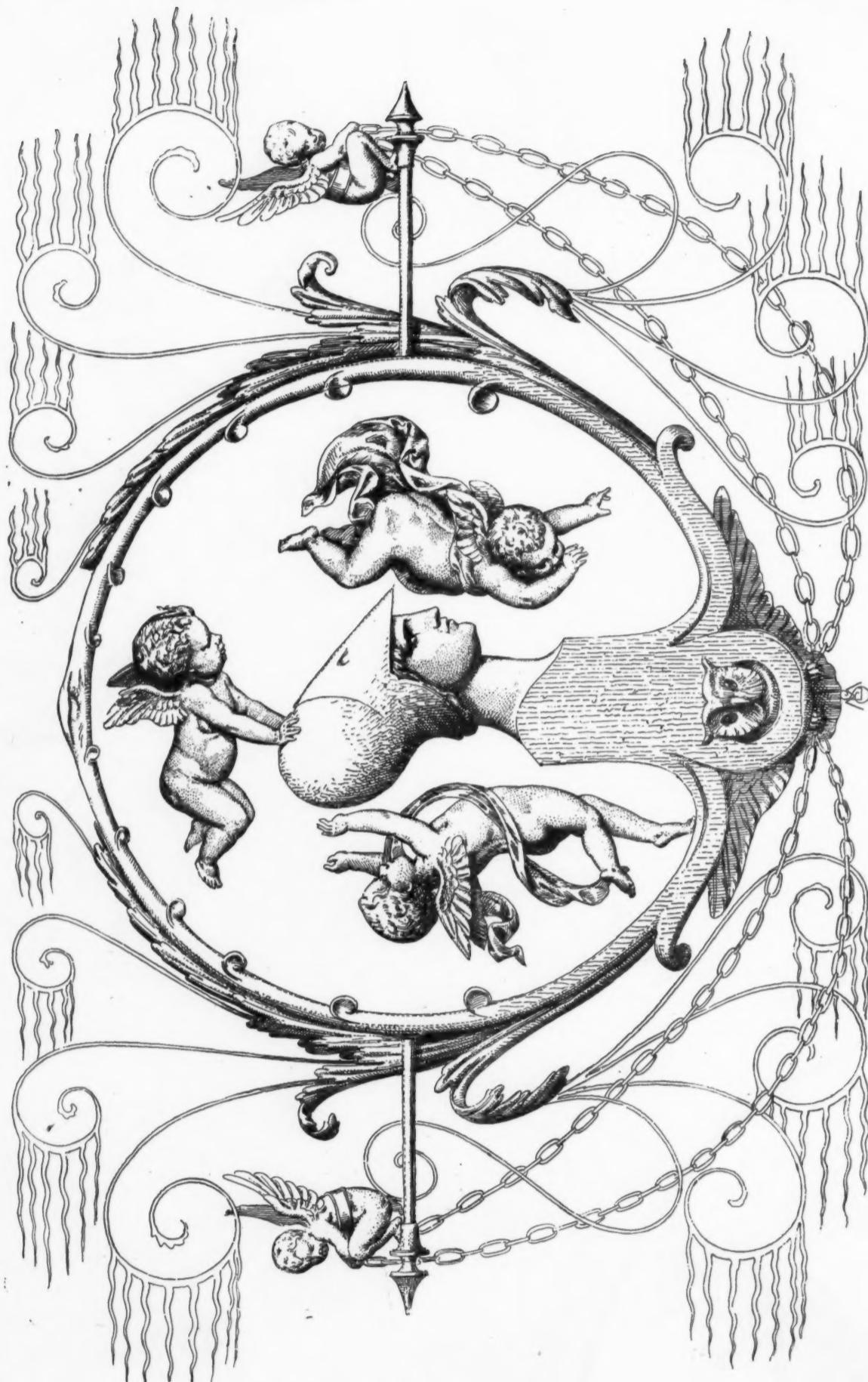


PLATE CLIX.—DESIGN FOR A PANEL OR PLAQUE.

(For directions for treatment, see page 112.)



# EXTRA SUPPLEMENT TO THE

1

## STATUE No. 39.

As described by Mr. Hiram Hitchcock in *Harper's Magazine* for July, 1872. The head alone, with its "benignant face," to use the words of Mr. Hitchcock, is figured in the *Magazine*.



The body of this statue is made up of unrelated fragments: as a partial test, let the reader endeavor to connect the broken right arm with the portion of a hand attached to the thigh. This cannot be done without bending the arm. But the arm is not bent, it hangs down straight. Mr. Hitchcock tells us that Cesnola, in writing to him about the discovery, says he found the statue at Salamis. In the description nothing is said about the feet.

2

## STATUE No. 39.

As represented in Doell's *Sammlung Cesnola* published in 1873. This is an exact copy of Doell's lithograph which, he says, he made "with great care" from Cesnola's own photograph of the statue.



3

## STATUE No. 39.

As exhibited in the Museum in Fourth Street, from a photograph taken by Pach in 1873.



Remark the feet, legs, and base, and the absence of the head. When Hitchcock describes the statue from the photograph sent him by Cesnola, he places most emphasis on the head with its "benignant face." When Doell sees the statue, the head is no longer attached to the body, nor does he know that they were ever supposed to belong to one another. Doell places the body of this statue in the "good Greek" group. The head he calls "archaic." In the text, he says the statue was found at Golgoi, but in the preface, having probably read in Mr. Hitchcock's article in *Harper's Magazine*, that it was found at Salamis, he cautiously says that the responsibility for the information regarding the localities quoted in this book, rests solely with General di Cesnola.

Remark the absence of the head, feet, and base. In the *Guide to the Cesnola Collection* by the Trustees of the Museum in 1876, this statue is described as "a fragment of a statue, without head, feet, or base—though, as just seen, it once had them all—is now in the Museum, and is classed as belonging to the Greek period—no longer, as in Doell, to the "good Greek" period—and the head, numbered 217 is described as "archaic." No mention is now made of the head, and the statue is classified among the Golgoi group.

PLATE CLXXI.

## Migrations and Transformations of a Statue in the Metropolitan Museum

"My answer is: In the entire collection I have not made a single reproduction of any object in stone. . . .!"—CESNOLA before the Committee of the Metropolitan Museum.

# TO THE ART AMATEUR.

## 3 E No. 39.

Museum in Fourteenth Street,  
brought by Pach in 1874-1878.

In this illustration the feet, legs, and base are seen as represented in Cesnola's *Cyprus* published in 1878.



of the head, feet and base. Cesnola Collection, published in the Museum in 1876, this statue base—though, as we have them all—is numbered 336 according to the Graeco-Roman Doell, to the "good Greek" numbered 217 is classed as now made of Salamis; among the Golgo find.

Remark the absence of the head, and the difference between the feet, legs and base of this illustration, and the same parts as shown in No. 2 from Doell. Compare also with No. 3 showing the same statue in Fourteenth Street. Cesnola in his book says the statue came from Golgo. Says nothing about Salamis, and describes the head separately with its "benignant face," as coming from Golgo.

## 4

### STATUE No. 39.

In this illustration the feet, legs, and base are seen as represented in Cesnola's *Cyprus* published in 1878.

## 5

### STATUE No. 39.

Here we have the statue as it now stands in the Museum in Central Park. The illustration is from Mr. G. C. Cox's photograph on sale at the Museum.



Remark the absence of the head and the addition of entirely new feet, legs, and base. This is the statue referred to by Mr. G. C. Cox in his unsought testimony before the "Committee." He said that he himself saw the new feet made by a stonemason, who came to the Museum for the purpose. He pointed out in Doell's illustration where the new pieces had been set in, and he told the Committee that if they would look at the photograph made by himself, and would go with him to the Museum, they could see the restoration for themselves. Mr. Cox's offer was not accepted. In the Museum Catalogue the statue is said to have been found at Golgo.

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Metropolitan Museum of New York, numbered 39 in the Catalogue.

made a single restoration of any object or part of any  
before the Committee, January 5, 1881.